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GRAVITY

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But when the Clarks
appeared, no time to
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they were after — money
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Mineral Spring Water.

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Source: <http://www.irs.gov/efile/efilefaq.html>

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 Telephone: 617/552-3200 Fax: 617/552-3200

SPECIALS



13 INSIGHT

This month we introduce a new preview section which offers more in depth coverage of future releases. Our first featured feature has original games Castle Master, the latest in the Poppycock series, and MammalMania the newly formed World Image, plus a commemorative of the site's one year anniversary.



100

22 COMPUTER WAREHOUSES

While C3 just around the corner can take a look at the relationship between games design and the city and how its features promote already existing activities and are working to establish new social media forms.

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CU

MARCH

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Department of Public Health
 University of California, Berkeley

BUZZ



Doggy flicks seem to be the rage at the moment, and Entertainment International have jumped on the bandwagon by signing 'All Dogs Go To Heaven', the latest cartoon film by Don 'Space Ace' Bluth.

It's previous Bluth licenses have been for graphically superb but simplistic cartoon-ops, but this time round they've gone out of their way for the rights to this film.

Whether *All Dogs Go To Heaven* will show more love to

wade playability or not remains to be seen. One thing for sure though, if the graphics and sound are up to standards of the previous Bluth licenses, it may well be worth buying just as a computerised video.

PALACE TO GO FOR GOLD

The first game to be published as a result of the deal between Palace and French-based Simenon will be a western game set in the Colorado gold rush.

Concepts will contain all the essential elements: stage coach fights, showdowns and Indian attacks. Palace games, Richard Henry, claims: 'We're excited by this deal. Simenon have had the problems in the past, but I'm confident that we'll now be creating a very good catalogue of products'.

And the meantime, Palace have announced two further new titles: *Blondie Nightmares* and *Spies*, which, we're told, will be 'like James Bond'.



ANTENNAE AGAIN



How about this for a cheap sequel to a 10 movie? *All Roads* is an expansion disk for *It Came From The Desert*, containing different scenery, people, different places, and different events.

Set five years after the original giant ant invasion, the gargantuan insects are making a comeback. Then events take a turn for the worse.

All Roads will be available at the end of February priced at £14.99. And you'll need an original copy of the game to get it working.



VIRGIN ALICE

Remembers are that the first Magnetic Scrolls adventure for Virgin Magiastrolic will be none other than the license of Lewis Carroll's Victorian fantasy novel *Alice's Adventures in Wonderland*.

The license for the book is certainly on the market, and although Virgin were unable to comment about their Magnetic

Scrolls debut, we've been reliably informed that they've snapped up the rights.

It's known that Magnetic Scrolls, founded by Anita Sinclair, are currently working on a new-style and in-depth graphics-only adventure, and if their game turns out to be *Alice in Wonderland* it should provide more than enough inspiration for an absorbing and exciting game.



OCEAN SHOW RESISTANCE

Ocean have just announced the signing of *Mel-night Resistance*, the Data East coin-op which scored a healthy eighty percent in a recent GU write up.

Resembling *Slayer*, *Mel* features lots of horizontal and vertical scrolling levels, big guns, a

killstreak family and some guys which are just plumb nasty.

Special FX (famous for *The Unhatchables* and *Red Heat*) are doing the programming, and tell us that the game will be finished around about late April. A quick off the mark conversion if ever we've heard one.



MATRIX MARAUDERS

One villain has been chosen to compete in the fastest, meanest and deadliest contest of all.

Protagonist *Matrix Marauders* is played on nine levels of difficulty, alternatively made up of images and abstract shapes, built up in a fabric work of exponential triangles.

At the triangular point of each grid are supercomputer-filled generators which allow the fighter to fly and change direction. And that aside, it's one of those 'Walterball' or 'Hanging Man' scenarios — as you fight to the death in the grand finale of the 125th Inter-Galactic Games.



STARTRASH

Rainbow Arts latest finds you the role of an interstellar party animal with one half of a spaceship and a mission to retrieve some big, round data from the galaxy's rubbish heap.

Naturally, you have to con-

tend with all of the monsters and gents which thrive on the heap. Your mission, should you decide to accept it, is to liberate their offspring as symbols and get them — before they get you.

688 ATTACK SUB

Electronic Arts are going to send you down under the binary for a spot of strategy and some torpedo practice.

A commander of one of two submarines, your main aim in life is to sink out surface ships and take pot shots at them. *688 Attack Sub* will have a control room



in which we doubt you'll be able to play the forest, and say things like 'top post-roger', 'listen the fishes' and 'fire torpedo one'.

B U Z Z

KLAX



ASTATE

Astate, which has been highly acclaimed over time in its native France, will soon be thrilling wannabe archeologists over here in the US.

In this game you take the role of the knight who, equipped with only a metal detector, drill and a pickaxe, has to find five pieces of the fancy-named Statue of Theomachus.

Astate, we are told, is a text-based and visually no-quite-adventure. It's published by New Deal Productions and will be distributed in Britain by burgeoning The Software Business Ltd.



MAJOR 1

KORO SUZUKI

DEVELOPER

OSAKI RYU

DESIGNER

SHOJAN

MANAGER

KARATE

CONTINUE

LEAVE GAME

Klax is one of those lush, fresh projects which promote elementary gameplay and serious addictions. It's a rarity, too, in that Klax the coin-up and Klax on the Amiga are being developed simultaneously.

The arcade version made its debut at the recent ATL show and it was clear from its simplicity why both Tempest and Klax have been brightened of glory.

Various coloured tiles roll down a conveyor belt to be captured on your paddle. You can release tiles, stack them to a maximum of five high on your paddle, or drop them into containers. The aim? To get three colours in a row, horizontally, vertically or diagonally. And doesn't that sound easy? Perhaps when you play it you'll find that it's not...

BUDOKAN

If you're going to be good at martial arts you'll better get some practice in.

EA's game pits the player against various opponents who have the fighting skills, calm and mental self-discipline of champions.

Go from training camp to training camp, upgrade your tools and balance your Yin and your Yang. And before too long you should be chopping and slicing your way to the status of a master.

THEME PARK MYSTERY

Imagework's tale of family madness and the funfair is nearing completion.

It's an arcade adventure with a very odd twist. Naturally you go on the obligatory quest, but do you really know what you're looking for, and if you manage to find it, do

you really want to know? You have to, of course — Imagework has gone mental and you've got to find out why.

Theme Park Mystery has been programmed by Brian Howarth and Thomas Inzant and for more on them read our feature on Amiga art.



THE



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and the three - they are brilliant!"
— Arqade Action Feb 80
"Punisher is a superb!"
— Commodore User Dec 80

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BUZZ



CD AMIGA FOR XMAS

Rumours about Commodore's plans for their new CD-ROM Amiga are currently flying thick and fast but C64 can bring you some of the most reliable ones.

CD Amiga, it seems, will be retailing around the £499 mark and will be a modified version of the current £509 model, but with one meg of memory. One of the main selling points of CD Amiga is that in addition to being a games machine it will double up as music system, the drive being capable of accepting normal audio disks, giving you a chance

switch off if Game From The Desert for a moment and sild in Black Box, Happy Mondays, or even a Sonam game music selection. Although essentially a multi-media package, the new Amiga can't be used for video disks.

Developed in Japan, the machine will reach development houses here in the UK and elsewhere in Europe around Easter. Britons should be treated to their first glimpse of this Amiga by mid-summer and production models will be coming off-line in September — just in time for the festive sales.

Characteristically, software houses are keeping mum about their development plans for the format, but Ocean, Pygmalion, Titus and Commodore are already working on projects.

Finally, estimates for the number of joystick ports vary between two and four, but it seems a strong possibility that an infra red joystick, which will be along the lines of a TV wand, will be incorporated. In essence, the new machine will be like a C64 and with an Amiga instead of a CPU, offering the possibility of a new generation of gaming.

SOFTCOS MAY MAKE MOVIES

How long will it be before software houses broaden their range by going into movies? Sounds far-fetched? It's already happening.

First to have announced details are Entertainment International, who as a pride in

making their own films, will be repackaging and distributing videos for an American production company.

Meanwhile, much bigger software houses could soon get involved. A.R.C., a movie production unit based at Pinewood studios, recently worked with Ocean for the lightweight science, and they are now believed to be co-operating with a major software house* to produce low budget, fantasy, sell-through videos. Ocean have denied that they are involved. Nevertheless, Chris Byron, A.R.C.'s Managing Director, has confirmed that discussions for joint ventures have taken place between A.R.C. and unnamed high flying softcos.





ELVIRA MISTRESS OF DARKNESS

Screen shots have at last come our way, heralding Moriconi's tale of vices gone.

Anybody who watched BBC 2's 'Heavy Metal Heaven' last Christmas will have an idea of Miss Mistress of the Dark's ample cleavage and breasts. Hopefully, there won't be too long a wait before the game spills out of some dark and dingy catacomb. We'll keep you posted on any further sightings.

RESOLUTION 101

There are hints of 'Blade Runner', perhaps, as you step into a futuristic city in this game. As a lonely hunter, you have to nip in between buildings and hunt out your spoils.

The game features digitized pictures of all your targets, and, as we're told, they'll possess a degree of artificial intelligence just to keep things up even further. Programmed by Ian Brown and Paul Carmichael, of Archipelago fame, with help from Kevin Baker (Moriconi's artist), *Resolution 101* will be out soon.



COMBO RACER

Motorbike sims are of course no nothing new, but this one from Gremlin has a two-player option which allows a partner to control the sidecar.

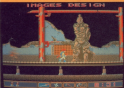
It also sports a rather nifty track editor which allows you to shape the course, insert hills, bends, tunnels and road signs. If you choose you can make the game really very 'heavy'.

Combo Racer is scheduled for Easter release. We've seen the early version of the game. It moves smoothly and at breakneck speed.

DEFENDERS OF THE EARTH

Featuring Saturday cinema legends Flash Gordon and Ming the Merciless, the *Defenders Of The Earth* cartoon is currently enjoying a weekend riot.

This will be the first of a stream of yuletide decorated boxsets from Empire Variations, the people behind Gilbert. Due for a mid-March release, *NOTE* will include all the popular cartoon favourites as they, once again, attempt to defend the Earth from the evil clutches of Ming and his forces.



NINJA SPIRIT

Mark it in the newsmag we're wondering where pirates are going to run out of Ninja tales. How many more can there be? Well here's one to start.

Activision's *Ninja Spirit*, licensed from Iron, contains all the Ninja lore: samurai, deathstreaks, wolves, war-

locks and Kikassan's. It's seven levels will include rock climbing, ladder dodging, marches and forests. Sounds to us like a lot of Ninja culture ramble.

Ninja Spirit should be showing its way to you for a March release.

THEME PARK MYSTERY



WELCOME TO THE PLEASURE DOME!

What sinister power has turned the Magic Carpet Theme Park to stone stone? Why does the mere mention of its name send shivers down your spine? What terrible secret drives its former owner mad?

You're the inheritor of this mysterious pleasure dome - only you can find the answer. Slip through the crawling tunnels, board the mystery train and experience a fantastic journey through four entirely different zones: Dream Land, Bergen Land, Future Land and Fantasy Land.

With outstanding visual effects, sinister sound and an infernal plot, this is one mystery you'll never forget. Solving it is an achievement, solving it is the most challenging part of all.

Once you've stepped through the gates, there's no going back.

GET SOON ON STAIR ST, JUNGLE LAB PC

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HAMMERFIST

Creating a making space for in-depth previews of forthcoming games — and we start with the debut release from a new company, signed to Activision: Vivid Image's Mike Poterucha explains the punches.

There can be few new production teams with the pedigree of Vivid Image. The company was formed last September by three of the country's most sought-after programmers, Mike Onda, Hugh Wiley and John Twiddy. Between them they have been responsible for multi-format versions of such classics as *Wolfenstein* and *Star Wars*.

Since establishing Vivid Image they've been slaving over a futuristic game called *Hammerfist*. The setting for the game is a society where powerful holograms generated by a corporation known as Mega-Holographics (in name called directly from Gibson's *Neuromancer*) hold power. However, two holograms are mistakenly fused together and set out in

an attempt to destroy the generator and separate themselves.

The result is two characters you can switch between: Matoksis, a high-flying female who flips about the screen, and Hammerfist, a powerful male character with a cybernetic arm which can incorporate various weapons including a devastating piston fist.

On glance of the game reveals the need for colourful graphics for which System 3 games became famed. The gameplay reveals eclectic influences ranging from platform classics to *Death* and *Apes*.

"We wanted to put in three of the classic elements from games we admired", explained Mike Onda, and sure enough you can spot references in the game design inspired by the likes of impossible *Alien*, *Cybermole* and even *Super Mario Bros*.

Surprisingly though the summing-up gift was not based on the game's secret agent in impossible *Alien*, but the cute but deadly replicant in *Blade Runner*.

"I don't think we're doing anything like that in a game again. I took *Blade Runner* names off to compose the animation for that and a lot of world", said Twiddy who had to write several customised utilities including an animation editor for the game.

Hammerfist is composed of 30 screens which are accessed in two loads. The game begins in the first city and you have to make your way through to the second city via an underwater section and caves. Each screen is a puzzle in itself and Vivid Image have placed a considerably high premium on points scoring — often achieved by going round and seeking rooms completed.

Surprisingly the Aniga programmer for the game is something of an unknown. It's Andrew Bond's first project and he looks like he's going to have a big future on the basis of this *Hammerfist* is due to appear in April and another game, *Time Machine* is scheduled to follow it shortly afterwards. The world awaits...





Incentive are moving fantasy games away from the world of Roger Dean into one that's composed of cubes. (Steve Jones finds out what's happening.)

Early Firstscope games put the player smack bang in the middle of an abstract world of piramid shapes and cubes. With its rising "cathedral" eye perspective, the line of order injected a new realism into software.

And now, after four years commitment to 3D graphics, developers Incentive claim to have pushed the realism a step or two further—and the result is *Castle Master*, a medieval game with the familiar polygons but with unexpected detail. The objects are present but so are flags, goblets, the odd portrait and a bath wing or two.

Castle Master has a Midas Ages fantasy theme. Its premise is fairly stuffy—you go in search of a missing victim—but the way your character sees his surroundings is. When he stands he sees everything at head height; when he crawls under the conquering table in search of an object his perspective is that of a small hunched man.

This is going to be four-and-a-half times bigger than previous Firstscope games," explained Incentive's Ian Andrews. For your average games player there'll be at least two to three hundred hours playing

CASTLE MASTER



hours and you can add more to that depending on whether you decide to rescue the prince or princess—there'll be subtle differences in gameplay according to your choices.

In keeping with its historical setting you'll find the usual gamut of puzzles. There's a hospital in which to convalesce, a gymnasium, and once you're in the castle four

levels to tackle. Hurrah, too, goes its part—within the quest level gauge (acts the pun out for yourself) and the narrative rock road potter (throw a large stone through a window and rematerialise inside).

Castle Master will be the first joint venture between Incentive and Comtek. Although the game design was Ian's, he's gathered a group of collaborators which include Paul Gregory and Leon Ellis on code, Mike Sporn on level designs and Chris Andrews on game editing. Les Dingleton has been employed to design the intro sequence and background journals. Mike Croucher, to come up with riddles, clues and some of the storyline.

"It's definitely been a long, hard haul," claimed Ian. There's lots of room to negotiate and each one has taken between three and four hours to create. From once they're basically OK you've got to check what they look like from every single angle.

All of the designs have been transferred from paper to screen using a custom built editor. Numerous scrolling routines were then incorporated—and these will include cut-ins, which will be activated by a key stroke or pressing a mouse/c joystick button.

Castle Master may be the first example of this kind of game to use Firstscope but it seems unlikely to be the last. Incentive are tight-lipped about their future releases but promise something original. And in the meantime they will be waiting for the response to *Castle Master*—when *CU* reviews it in next month's issue.



WE'RE FIT, WE'RE ALIVE, BUT...

LOST PATROL



"Refreshed with 3D graphics,
The Lost Patrol features
animated screens the likes of
which we've never seen before!"
The Games Machine

WE'RE NOT BACK HOME



AMIGA

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ATARI ST

CHARTS

REVIEWERS CHOICE

Steve James: *TV Sports Basketball, Nights of the Crystalball, Pigmaleon*
 Mark Patterson: *Nights of the Crystalball, Conquest, Pigmaleon*
 Mark Patterson: *Last Patrol, Tetric (Apple Mac), TV Sports Basketball*

TOP TEN CANNIBAL FLICKS

Title	Director
Cannibal	Roberto DeSoto
Consuming Passions	Giles Foster
Eating Rawl	Paul Bartel
Beastlike	Gary Sherman
Doctor X	Michael Curtis
The Hills Have Eyes	Wes Craven
The Living Dead at The Manchester Morgue	Jorge Grau
Macanudo	Joaquin Pedro de Andrade
Survive	Ben Cardona Sr.
Zombie Flesh Eaters	Lucio Fulci

AMIGA CHART

POS	LAST WEEK	THIS WEEK	WEEKS ON CHART
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ATOMIC ROBOKID

Spring time will see the release of the conversion of the wild '80s shoot 'em up. Steve James spoke to the developers...

Arising last year's crop of coin-ops, few could hold a candle to Atomic Robokid. In combining the Japanese love of cuteness with one-handed percent shoot 'em up action, Namco, on behalf of Activision, programmer Jeff Gannon is working hell-for-leather to come up with the "bizarre perfect" conversion.

Gannon worked on Amiga Afterburner, Sky Fox 2 and 8-bit Last Ninja. "When you're this much into a game, you've got to have your wit about you," he claims. "This is the first arcade blast game I've done, previously I've been beat 'em ups. There are two types of programmer — the first are creative, the second

are good at coping. I'm definitely in the second group, but that's OK — Atomic Robokid will really be as good as damn when it comes to arcade perfection."

With a few updates added, the sprite logic for the game has been taken from Afterburner. Once that was in place the programming (or logic) was installed, and the time, of course, that had to be original. Each level was meticulously decomposed, while Mark Jones (Afterburner R-Type) worked on the graphics. There are twenty levels in total, and each screen in effect will be a separate "stage" introducing a new set of sprites with bizarre sound-

ing names like Mini Mobis, 20, Mega Red Eggs and Super Elephant. (Lame!

However) and Tokusatsu Tornado seemingly crammed every conceivable backdrop into the UPL coin-op — from Daisiesque plants and sea-crocods through semi-organic terraplay to medieval-style fortress interiors. It's the job of Mark Jones and Jeff Gannon to keep the conversion true to the spirit of the original, but they'll be angling some of the more oriental onscreen commands.

Amiga Atomic Robokid will be a two-disk release, but with so much action onscreen, even with compression, it's possible that one or two levels will have to be scrapped. Every 100 level you'll have to destroy one of the many invincible battle-tested monsters which probably take up most of the screen.

Recom Audiofiles composed the soundtrack for arcade Atomic Robokid. It



was offered to use the best, sounding as if it had been written by a Hammond organist who plays ten-hundredths set to a heartbeat. But whether or not this will now be sampled, or be re-composed instead, hasn't yet been decided.

The game will be offering standard weapons, power-ups, large, beam disintegration of 45 degree movement and five-way fire, none of which will in themselves be making other than standard. Collectively, however, they're sure to add up to all-out banishment. Could Activision be looking at their own Shen II?

DEMOS

A mixed bag of demos this month with several quality slideshows and the usual batch of scrawlers. Special thanks to the newly formed Nova PD in Oxford and Deeper Domain in Middlesex for adding their selection to our usual batch.



INCREDIBLY, but the newest demo on show here by one means but for and away the most interesting. Showing an various objects in the room makes things happen, like a piece up of the tank for example. Willy and friends.



DEMO: Cheap productions have put together a rolling slideshow using Sigview which includes everything from a still life of a flower and glass to a still from The Creature from The Black Lagoon (top right).





(SLEAZEBOW) An intro from Squeakrum that makes it to the bottom pages because it's slightly silly.

(SLEAZEBOW) A very high res slideshow from the Fun Connection interspersed by the odd cartoon graphics.



DEMOS

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against the evil forces of Ming The Merciless

AVAILABLE FOR: C64, AMSTRAD/CPC
AMIGA, ATARI ST SPECTRUM 48/128K

**ENIGMA
VARIATIONS**

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ELECTRIC EXHIBITIONS

You've seen the standard of some of the stuff in our demo section, and read this month's feature. This month we're introducing a major competition to CU. The prize is a video recorder and camera for the winner, and the chance to have your work seen by thousands, possibly even on TV.

In conjunction with Electronic Arts we're running a competition to find the best demo/outline. Using any number of packages like DPaint, Deluxe Video Sound Master, Sculpt 4D we want you to put together a short for the Amiga. How you do it is up to you, you can use sound, animation, digitised pictures, programmed effects. You can submit your work on disk or videotape. Whatever format you choose we'd like a short explanation on how you did it.

The winner will be selected by a panel of judges composed of CU staff and EA personnel. The top entries will all be displayed at this year's DCE Show (formerly the PC Show) at Earl's Court. The runners-up will receive copies of Deluxe Video or DPaint.

The competition runs from now until 3 September and we'll be publishing updates and voting forms each month until then, with news and pictures of current front runners.

THE RULES

1. All work is yours or that of your group.
2. All submissions must include an entry form.
3. All submissions must include a pause mode.
4. The judges' decision is final.
5. Entries should be produced using a megabyte or less (1000 plus 1/2 meg-expansion).

Please enclose a brief explanation of how you put it together.

Send your entries to CU, Demo Competitions, Priory Court, 38-50 Farringdon Lane, London EC7A 3JG.

ENTRY FORM: DEMO COMPO

Name: _____

Address: _____

Telephone: _____ Age: _____

COMPUTER WARHOLS

The use of CD ROM as a mass means of interpreting data is about to give the software industry the medium it has needed for so long. Mike Portenden talks to some people preparing to exploit a new gaming future whilst Steve James unearths creative talents already using the Amiga to create art.

With the last decade of home computing firmly behind us, a real wave of machines and discs is set to revolutionise the frontier. The key factor to all this is the burgeoning multi-media world outside the relatively cosy backwater of software production.

When music, film, publishing and computing crossing over at the most fertile a number of people are rethinking to bring them much closer still.

Programmers have realised that even the best of power offered to them by their current tools is enough to allow them to take on bigger concepts and draw on wider influences. Now graphics can actually take on the look of artwork, sound can be used to create a narrative and a real plot must be an integral part of the game which has any pretence of depth.

The overwhelming impetus for a new approach to games design has been coming from the US. The success of Cinemascope games has done more to make the idea of interactive movies a reality than any other company, so much so, that its already spawning imitators left, right and centre.

The concept behind the company dates back ten years when they began developing a bigger kind of game to cater with the latest technological advances around the console. "We set out to create a more powerful kind of experience," came up Bob Jacob.

Cinemascope's *Descent* is a first and Cinemascope games are not just storybooked but scripted. Given their location on the West Coast close to the centre of the movie world such a decision isn't as extreme as it sounds. The most recent

example of this was *A Game From The Desert*, which they're currently co-producing on things. A WWI flight simulator based on the old Thriller film of that name. Future plans also include leading a series.

Since the average Cinemascope products attempts to provide a complete spectrum of entertainment, also goes to people who specialise rather than taking one or two people, a programmer or an actor, say, to provide everything. "We need to provide good dialogue in our games and you can't expect programmers to give you that, so we ask experts," says Jacob.

Specialisation is the decision for industry must take and this view is supported by the Williams who is, ironically, the only man behind *Angels Of The Cryosphere*. "It seems to me we have a lack of respect of specialisation — a plot is more than a sequence of events and more many computer games struggle with their limitations. How can have inter action and fifty different endings, but are any of them any good?"

To this end he takes an urgent need to build a human quality into his games, to add some emotion — a difficult task in such an environment. "We must attract more people from outside the business — writers, painters. We're creating people but are nervous about being called artists." Williams feels that games designers need to work together. "Although I don't think I deserve the title of artist applied to me yet, I'm only at the stage of being a craftsman."

Nevertheless (his hasn't) stopped him blending in poetry with the word sounds and storyline of *Angels*, which is facilitated as a "satire simulator" a term which doesn't

really do justice to the revolutionary ideas in this game.

The greatest boost to improving games design beyond its current confines comes from technological advances, specially those that can allow words and pictures on CD and allow the operator to interact with them. Both systems already exist for computers and consoles in Japan like the PC Engine and the Turbo, but with news of a system for the Amiga due for launch in the US later this year people are already talking of interaction on a scale they were only dreaming of a few months ago, and for a mass audience.

"We've been researching for years into how to create a more realistic experience which delivers on sound and vision," says Steve Portenden, Director of Technology in the States, Stuart Dorn.

Now they've got one and complete are already preparing to exploit it. Cinemascope are currently about to launch a version of *A Game From The Desert* CD for the PC Engine with speech instead of text and Bob Jacob is already talking of designing a game based on using digitised artwork and dialogue using the kind of capacity CD can offer.

But Williams, who was responsible for the sound on many of Cinemascope's greatest successes, before leaving to develop his own projects agrees "we're on the edge of being able to deliver what people want to hear." His stresses sound as the most evocative arena need of attention, over and over graphics. "People are very sophisticated about sound, they treat quality sound them as the first."

The idea of cinematic sounds



Cinemascope's *Descent* will be scripted by their own





by John Warner

and soundtracks being added to games, it's now no longer a fantasy. This is, in a small way, what the programmers of *Dino* or *POPT* were trying to do by providing short classical tunes like 'The Blue Danube' during starting sequences inspired by the late 1960s.

But there's consensus with this eventually. "When *Conquest* was preparing to jump *Defender* [of *The Crown* on CD more than a year ago (something of a first), Jim Conno, their sound programmer, went off and recorded a soundtrack with a full orchestra. It was beautiful but we didn't have the technology to translate it into the game. Now we can do it."

Over at EA a full-time sound programmer Rob Hubbard has spent three years researching the future of sound in games and he can tell you the work coming to fruition. "In the past, most games in this direction (although I think the first steps towards it will come through CD-ROM video machines because of the development costs involved)."

"The amount of capital that's likely to be required in future projects of this scale is undoubtedly larger than anything being spent currently. The budget needs to get better," says Williams.

This is where the technology comes in. The money needed to finance development at this stage only exists in the biggest corporations. Music and games have the advantage of scale and the money to invest in projects in the knowledge they will be best placed to exploit them when they are realised. This was the thinking behind the creation of Warner New Media under the aegis of Stan Cornfeld, a senior figure in the parent company Warner Bros. for over twenty years.

It was Cornfeld in fact who was directly responsible for promoting CD-ROM by bringing together the then electronic expertise of Sony and Philips.

Warner's involvement as a publisher is far more casual. Cornfeld insists, "We're not intent on any specific hardware companies, nor introducing alone as to exploit any new developments."

Warner New Media can add to this its own powerful interests in film, TV, cable and publishing. Surprisingly though the first fruit of their involvement in this direction comes not from their film concerns, but from their publishing wing, specifically DC comics which has just published a new Batman graphic novel *Digital Justice*.

What makes *Digital Justice* so suitable for translation is that it was wholly computer generated. There's nothing original about that per se. First Comics' *Shooter* was produced that way some two years ago. What is unusual about *Digital Justice* is that it should also be able to be reassembled on CD since it is all stored digitally.

Pope Moore, the novel's creator and the brain at the centre of the project is already turning other people's fantasies and concepts into reality. "I wanted to make all the data we've been reading about for some time happen," he explains. The comic is launched later this month and the CD version is currently being prepared for release on the Mac before the end of the year. Involvement with the computer version will be more limited than interacting with the novel, which will have complete video-style control over events plus having the options to pull up involved by clicking on screen to display information on characters and locations. Graphically the CD-ROM version will offer full animation in places, whilst building will be three-dimensional allowing viewing from any angle.

Again though, the real impact of *Digital Justice* will be delivering the sound potential of the medium. Warner envisages a soundtrack with original and pre-recorded sections with artists as diverse as Prince and The Doors coming to mind. Clearly when he says that he's thinking off the top of his head, but Warner has the clout with its cross-media interests to deliver what their own catalogue is there for selection if viable again. What is clear is that technology makes the inclusion of impressive sound a foregone conclusion.

For Pope this is only a beginning. "All comics will be read like this by the year 2000" but he also recognises the work that will go into making it. If a CD-ROM version of the most popular is quickly after the CD-ROM version for a totally interactive one, and that means more than text, then everyone else will be left toying in the water-faced with a demand for more work of this scope.

So far the genesis of many of these ideas is coming solely from the US and the UK is late, but since they arrive you can be sure that Rob Jacob's ultimate vision of "emotionally generated 3D holographic realities" won't be far behind them. They can't come soon enough.



COMPUTER WARHOLS

ART FOR SCART'S SAKE

Of course, multi-media aren't just the province of games publishers. The potential for using computers in video, film, are fine and graphic design has long been recognised

In 1987 when Canonisers commissioned Judy Warhol to do an Amiga painting of rock star Deborah Harry they did more than just demonstrate the machine's ability for outstanding visuals. A growing minority of artists have turned upon 16-bit computing to extend and enhance their work.

And once again much of this has happened in the West Coast of America. But the influence in this case now links to Hollywood and more to the tradition of poster-makers which originated in the 1930s and which still exists in the California of today. The people involved have the view in common: the computer is a tool which lends the artistic community out of the pockets of corporate business and back into the homes of the artistic class. Paintings, video and performance art are all being produced with the help of the Amiga, and there is even an underground journal which supplies art & community news to this network of users, and which is produced using Amiga fonts, clip art, colour scans and illustrations, plus a thrust of over one-hundred-and-fifty drawings. These five papers have been digitised into a London, the magazine is produced and sold just like any other.

One of the most innovative users has been theatre producer Judy Nawas, who has

used the Amiga to push the interactivity of live stage performance to a hitherto unheard extent. Imagine a performance in which actors and actresses could control and distort the backdrops, summon up a special effect that plays with it to suit the mood of the audience, or simply play a melody on the strings of a harp which is composed of light. Thanks to a range of Amiga software that is exactly what's been happening.

"I think many artists are computer phobic," explained Judy, "but I've always been interested in what I'd term real time processing. I was getting frustrated with the confines of traditional set design, but now thanks to computing, I can make these things live, and that's opened up endless possibilities."

Digitised backdrops and audio animation give Nawas' work a dream-like feel. Her current production, a dance adaptation of T.S. Eliot's 'The Love Song of J. Alfred Prufrock' includes digitised strips of the surrealist Magritte, while her version of 'The Tempest' relies on nineteenth century drawings. In both cases pictures have been converted using Digiview, then enlarged, scaled, composed, and finally coloured using Digipaint. Explained Judy: "In 'The Tempest' I was writing to be animated. Digiview gives an image a fuzzy edge, so I

accentuated this by highlighting the 'strip' with the outer colour palette in Digipaint".

The pictures were then projected both as a form of body paint and as individual effects. Cameras picked up movement onstage, triggering 'The Mercator', an interactive computer video program, which animated the projections. Meanwhile, ten families were staged out, filmed, and their outlines run through a system called Invision. This would happen and make negatives of the figures before bouncing them back as ghostly shapes.

This kind of experimentation flourishes in the states. For a country which has taken the PC to its heart there is an awful lot of creativity being expended by Amiga owners. The Computer Arts Institute of California, founded in part by George Lucas, runs animation classes and Amiga users groups dot the Pacific coastline. And in the yards of a all five California plays host to the national Amiga show, the AAM USPC.

A few miles away the real Amiga Festival is the world's largest show for computer art. Britain are selected for this and last year saw the centre's naming around the clock. A total of a million miles of Amiga art was printed out. Festival organiser, Len Turner, says "I realised that down on a computer





in July River' production of 'The Tanager' sixteenth century clothing were digitized, animated and then manipulated like. Below is a still from 'The Live Song of Alfred Pichard'

American football pitch, over half of the ground would be covered.

This is one American trend the UK could do with following. The whole Aniga art scene is embracing it, but a number of people are taking the lead. One such individual is Paul Sermon. A part-time lecturer in Telepresence and use of computers in communications, Sermon is Britain's pioneer in long distance interactive exhibitions. His current project is called "The Last" (San Angeles and Houston in a custom-built frame and images are received from Birmingham, Mexico, and from elsewhere in the country). The format of the exhibition is digital and distance. Digitized slides from electron microscopes are used to produce miniature while into a real shift from microscopes. The technology is used for the long shots. Paul has been with the medium since. Using Digital Paint III, Digiview and a Cinema he has focussed on isolated parts of the human body to produce a composite of twisted shapes, the particularly likes working with the Aniga. He claims, "Unlike most other computers, it doesn't have what

I'd term an authorship, a built-in style

So far as the future is concerned, Paul Sermon is convinced that there are commercial applications for his style of working. When CUJ spoke to him he had just finished reading "Media Man" the recently published report on future technologies from the Massachusetts Institute of Technology. "What some of those people are doing over there is simply fantastic," he enthused.

Who knows the possibilities, is only for me whether they will filter into the future. It may not be too long before the fruits of a Birmingham play can be put wholly onto computer — term the opportunity for you to multiply the content microscopically and for the farmer's finger. I like all kinds of art. The computer is a powerful one in the hands of the creative person. Its potential for creativity is enormous. And once this has filtered down from abstract ideas into everyday life we may well be better off for it. And remember — it's just a question of it, it's a technology of art."



Paul Sermon's 'The Last' uses images derived from the world wide web



Below is the image from 'The Last' by Paul Sermon, it is displayed as one of his readers



Grand National

FOR Commodore



At the prompt, type in the number of screens over which you wish to race, do this by typing out numbers on the on-screen keyboard with your mouse.



You might want to increase your chances of buying that horse you cannot see afford by first trying out horses entered for the forthcoming race. You can always take 'a look around' each way - don't forget to note their form entry in this situation. You'll have horses ready to go (see later).



When you are ready, select the race which you like. A horse will add to your funds. The screen you will be presented with a form apply to all of the horses which are entered for each race. Check your horse through until it has the desired price which is added to your funds and when you have made your selection again, you will be presented with each horse on the screen keyboard with your mouse.



SCREENSHOTS COMMODORE AMIGA

Don't forget before you start your race enter a horse to ride. When you are ready select the type that lets you view the horses in your funds. Next, check form. Make about nothing as well as their form. When you are ready, select the horse to ride. When you are ready, select the horse to ride. When you are ready, select the horse to ride.



If you have made a selection you want to change and haven't yet started the race, don't worry, just enter the appropriate key and enter the changes you want to make through the screen keyboard with your mouse.

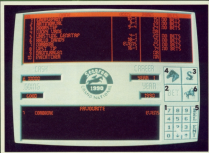
"Seagram Grand National '90" - is the official and endorsed. Take a few minutes to read this message and find out what is the first true simulation of both the action and the atmosphere in the sporting calendar.

"Seagram Grand National '90" is an entirely mouse driven simulation of reference to printed instructions and prompt messages through its help window. When you have completed all of the selections you wish to make it is off to the races perform with an authenticity and realism the like of which.

"and they're off!" with Digital

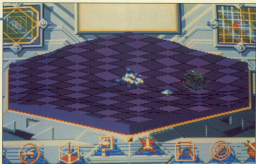


14 "Winner's Enclosure" Once here you have everything in - just wait to receive your prize money before entering to plan next year's race.



Have the race. The race screen is full of information and is presented with the 'Action' screen.





GRAVITY

W hat better thing to do than to base an entire game on the theories of Albert Einstein, one of today's most original thinkers?

Gravity's plot is tailor-made for you. You are what's left of the human race, dedicated to setting up colonies and making money. This wouldn't be so hard if it were

not for the aliens. You need stars to warm your planets, and they're going to turn the very same stars into big black holes.

Most of the time is spent zooming round in one of your space craft while the rest of the fleet waits in relative orders from you. Occasionally you encounter the odd alien ship, which, to start with, will be superior to yours. But as colonies grow technologically they provide you with both resources and upgrades for your ship.

Most of the planets need life support systems. These are provided by programmed probes. If a rock is wholly inhospitable you can use — albeit at cost — the Genesis device (it is Star Trek) which can make anything inhabitable.

Even when a colony has been established there's still the threat of aliens wiping out the sun, so you need to keep a constant eye on all your star systems. Though the aliens appear not to communicate between systems, it always

seems to be one of yours that ends up in darkness.

Rather than the usual bland 3D starfield, Gravity uses vector lines. These mark out gravity fields, and by tracking one you can get from A to B without using engines. Gravity is at its best around

black holes, where the vectors literally drop out the bottom of the screens. It's a very neat touch when you pop into a hole and reappear a trillion or more miles from the entry point (and it's the only convenient form of interstellar travel).

The 3D graphics help give Gravity its in-depth feel.



Image Works
Price: £24.99

AMIGA

SCREEN
SCENE

TY

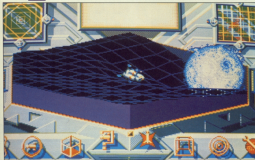
and neat is a word which sums up this game. It borrows the best from a host of other titles, it's got a random element which does add variety, it's both complex and it's hard to define — yet it's all of this that makes it so fun. Once more, Imageworks have come up trumps with an interesting, quality game. Gravity is a great new

release — it has got to be a must for the thinking games player.

Mark Patterson

SOUND	76%
GRAPHICS	82%
PLAYABILITY	88%
LASTABILITY	90%

89%





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CU
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STEP INTO THE FUTURE

By winning this, compact, smart and utterly
fabulous word processor and organiser.



For more facts Agenda Microwriter, which recently won an award from the prestigious Design Council, is available for the equally high tech and prestigious Gravity to match an easy-to-use keyboard, can hold up to 48 pages of A4 text, and it can even keep your life organised. What more could you ask for? To win a 10 copies of Agenda Gravity for the runners up and you can enter simply by answering the following:

1) What are black holes formed from? i) collapsed stars ii) imploded cometary belts, or iii) Otilium Crystals?

2) Who made the film 'Black Hole'? Was it i) George Lucas ii) Harrison iii) Walt Disney?

3) Who decided that E really does equal MC²? Was it i) Prince Albert ii) Albert Einstein, or iii) Albert Tallouk?

Answers on a photon torpedo to CU GRAVITY COMPO, CU, Priory Court, 10-12 Farringdon Lane, London EC1R 3AU. Answers to arrive by 20th March prompt.

TV SPORT



Spoff

BASKETBALL

Cinemaware
Price: £29.95

Basketball is big — almost as big as Oliver North — in the land of apple pie. Many reserved Britons fail to see the attraction of a dozen men, each in excess of six feet in height, bouncing balls through nets and squealing their Adidas trainers, but that's their loss. The rules are quite simple. Five players, no physical contact, no holding the ball for more than three seconds and all

on a court no bigger than a hundred feet long.

Naturally, Cinemaware's adaptation is up to their usual, highly polished standard, and it owes more than a little to TV Sports Football. The intro sequence features a panning camera shot showing the crowded arena, followed by a message from the program's sponsors, then the ever-smiling front man, grilles on about the features of the match and its grand finale.

Next off it's time to arrange your team. Pick five players, tell them who they've got to mark and then you're away. The action starts with a tipoff, in which the referee throws the ball into the air while the players try to gain possession.

From there onwards the game is divided into four sections: defence, attack, midfield and the subs bench. In the defence section you have to try to pick off the passes of the opposing team in addition to blocking their shots.

SPORTS



Intercepting a pass gives your team automatic possession and the chance to catch your opponent's defense off guard.

and the following time to receive an answer:

Once in scoring distance it's a matter of trying to get closer for a more accurate shot, or shooting from a distance and scoring right or — either way it's all over in the state of the free button. Unless the player in possession is really accurate it pays to try and get in

close. Getting really close to the basket allows you to attempt a slam-dunk. This involves the player physically placing the ball in the basket. It will not give you extra points, but it does look good all the same.

Sadly *TV Sports Basketball* lacks interaction, there is less to do than in *TV Sports Football*. Although the action is fast, a lot of the time you end up getting left behind. Don't let that put you off though, this game has a lot to offer and it's most fun to play.

Effectively, this turned off the two
hazardous waste facilities.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

[illegible]

SOUND	88%
GRAPHICS	89%
PLAYABILITY	87%
LASTABILITY	86%

87%



1770's : 1800's : 1850's : 1900's : 1950's : 2000's



KNIGHTS CRYSTALLIC

US Gold
Price: £29.99

This game is different, to say the least. It's a "Culture Simulator" the PC people claim. Well I'm not sure about that, but what I do know is that it's one of the most impressively designed Amiga games I've seen.

The opening sequence details the death millions of years ago of a gigantic creature, the Gnechid, here, four thousand years in the

future, its bones have been hollowed out to form a gigantic city, which is controlled by several large families.

As the head of one of these families it's your ultimate goal to find a Crystallion egg and then hatch it out. This can only be completed by successfully managing your family, and overcoming several difficult tasks that lie in your way.

The Crystallion-egg is contained

within the bottom of the Tseind, the skull of the Gnechid. Inside the lower half of the skull is a maze of twisting passages, home to some rather vicious creatures, and resting place of the Mystical crystals. These crystals can be used to charge up your armour, and when you've collected enough allow you to pass onto the next level.

It's only now that things really start to get confused. You need to develop your telepathy with the



OF THE ON

Crystal Ball. To do this you need to become proficient in the use of the Dekata cards. First dealing, these cards contain mysterious swirling patterns and constantly reshuffle themselves as you try to match the pairs. An old and simple game, but with these cards difficult. Mastering their puzzles gives you the power to teleport out of the Tomb with any Crystals you've found.

On the later levels of the Tomb



AMIGA

SCREEN
SCENE

THE PROGRAMMER

Bill Williams, ETC's programmer, used to be the main sound man at Gamesware, where he was responsible for such games as *Rockin' Ranger* and *Lord Of The Rising Sun* until the programming equivalent of writers block set in. That lasted until he came across the inventive old B novel 'Always Coming Home', by Ursula K. Le Guin, concerning the growth of civilization which gave him the idea to design a culture simulator, a unique game that requires the player to identify with the cultural ideas in a game.

"I wanted to create a science fiction world with its own music, own poetry and own culture. This is, of course, a tall order for a computer game. It's a long journey to a true culture simulator, *Knights Of The Crystalline* is, I hope, a few baby steps in the right direction."

AMIGA

SCREEN
SCENE

The entrance to the Taint

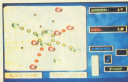
you have to beat the computer at Bess, which is a strange game involving marbles, a wooden board and lots of painting. The objective is to capture all the transactions on the board as possible — it's a game within a game. Failing to beat the computer means you get sent back to the beginning. However, you do get three attempts, and there's a timer mode.

Another of the tasks is the Ponds. In this you need to place pairs of crystals in the Ponds room, which causes them to produce light beams. These beams need to be carried with the manic Orphee (tube-like creatures), who amplify the beams so they recharge your suit of armour.

But the most complex part of the game is the marketplace, or Hareash. Here you sell the family Outguts, buy food, cloths, books and other materials essential for the family's survival. You must also set a price on your family's



Once upon a time



A game of Bess

produce, being careful not to undercut or overcharge other families. If you feel really daring, money can be invested in expeditions to find other communities. Success in this means new trade routes and a cash bonus for the

family.

From time to time you need to donate money to the Taint. If you don't give enough cash you'll be banned from entry. Not a wise move considering most of the game centres around that loca-

tion.

Inside the Taint the passages travel in every direction, with some of the screens in almost complete darkness. Apart from your protective suit you're also armed with deadly plasma bolts. Providing you've been successful in the Events the Crystalline appears from time to time showing you which path to take.

I don't think a game has made such an impression on me before. The graphics and the ideas behind them are really amazing. A combination of digitised landscapes, and carefully drawn hints pictures have to be seen moving to be appreciated. Literally, AOTC is something else. Programmer Bill Williams (see Onemore) has done nothing short of creating a new music style that's so weird, distinctive and well-produced that the game seems to draw most of its feel from it. It's as good as fact that US Gold have included it on an audio cassette in the packaging.

Rights Of The Crystalline is an experience in itself. A not to be missed game which was designed just for the Amiga, and gives more than a whiff of what the machine is truly capable of.

Mark Pattinson

SOUND 87%
GRAPHICS 82%
LASTABILITY 96%
PLAYABILITY 94%

95%



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Abstract

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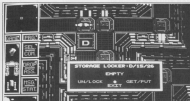
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AMIGA

SCREEN
SCENE

Able and weak.

equipment is easy enough, but as the game progresses more and more aliens appear. Even though they're unarmed they'll reduce your energy just by knocking a droid.

It's easy to locate the recharge points, computers and other useful objects, but keeping track of the droids isn't so simple. You can only direct one droid at a time, so should two be attacked you're really in trouble.

I didn't like this game at first, but after an hour I was hooked. Although First Contact does look like an arcade game it requires a lot more time and brainpower than your average defeat-the-aliens

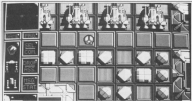
The droid army

Did you know that in a few short millions we will be prey to a mysterious alien race? (Don't think so. Although this time the fate of our planet lies FIRST CONTACT

not in the hands of one man, but three droids. And of course it's you who controls them.

First Contact is a strange mixture of arcade, strategy and programming. Arcade in that you control the droids which inhabit an alien space vessel. Strategy in that you work out the best way to defeat the aliens. And the programming comes in when you write short routines for your robots.

The space vessel in question is divided up into four distinct levels, each accessible through a system of interlopers. Although your aim is to find the space station of aliens, you need to repair the damage they leave behind them. Patching up damaged computers and



ramp.

It's worth getting into if you fancy exercising your brain as well as your trigger finger.

Mark Patterson

The final frontier.

SOUND 76%
GRAPHICS 73%
PLAYABILITY 77%
LASTABILITY 81%

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AMIGA

SCREEN
SCENE

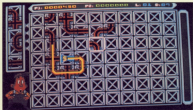
Make that connection.



Technically there isn't much of a game in there, but I can see the easily satiating many of the fastest mode conversions. It's just so addictive you won't have time to catch your breath.

Tony Gillan

PIPE MANIA



In a nutshell, Pipe Mania has bad graphics, bad sound and hardly any variation in its very simple gameplay — yet I love it! Pipe Mania works along the same theory that keeps Pac-man and Space Invaders popular. A game doesn't have to have flashy Atari graphics and an Afterburner soundtrack to be fun to play and addictive.

Amateurishly, Pipe Mania has very little to offer. The game is based around a grid, the main graphics being composed from the dozen or so different pieces of pipe that are placed within the squares on the grid.

The idea behind the game is simple. You, the plumber, within the set time limit, have to rig up a pipe to a particular length. Simple, is it not?

The only real problem is that you can only take the bit of piping at the bottom of your tag, and that's nearly the one you want. What you then do with that piece is your own business. You can lay it down elsewhere and try and link it up to something, or just drop it



Plumbs the depths graphically, but Pipe Mania has brilliant gameplay.

and pick up the next piece. This second method isn't advised: it costs valuable points to lay lots of piping, so it's best to have a pretty good idea in your head as to how the pipe will run.

When the painfully short time

limit runs out and you don't have enough bits of pipe laid down the water starts to flow, very very slowly. You can still lay down pipe, but don't take too long over it as the water will speed up quickly.

And that's about the size of it.

SOUND 68%
GRAPHICS 64%
PLAYABILITY 93%
LASTABILITY 96%

83%

Empire
Price: £24.99



DRAGONS BR

Sometimes you go down to the woods today you're liable to be incinerated by a dragon perched by a Dark Lord who's out to find the secret of immortality. And these are ruthless wicked lords. If they're not spending their time breeding dragons or burning down chunks of forest, they're trying to give the townsfolk boils.

The secret of immortality is situated at the top of the mountain in the centre of the game map, and it's only accessible with a magic

talisman. This in turn is divided up into three pieces and scattered around the land.

Rather than play a dragon-er you take the part of one of the oppressive lords. There's no difference between them, but physical features and abilities, so there's no advantage in playing any particular one. With this in mind I was transformed into six-and-a-half feet of green scaly flesh, the proud owner of a castle overlooking a sulphurous desert.

Settling about my first day of business as a 'bad guy', with the aid of my pet lizard I successfully

wiped out a third of the population of the village of Rain (a small, Eryonish backwater which deserved no better). Following up that daring move I moved a dragon egg to the hatchery (yes, I wanted an army). After purchasing some noxious chemicals from a travelling salesman I entered the alchemy room and found the essential spell book.

Spel ingredients fall into two main categories: directions and effectors. A director determines the target and the effector decides the effect. All the ingredients perform different tasks. The whole



Bombis army.



Palace
Price: £29.99



AMIGA

SCREEN
SCENE

Alas, a widdle baby dragon.



process is extremely complicated, with different applications, booting, condensing and several tables in the manual which need to be chewed over.

Several backfires later and I came up with a potion designed to change my dragon into a sleek killing machine. And transformed it was, super strong and super fit. Unfortunately I also managed to completely erase what intelligence he had, so the next half hour was spent working on a spell that would let him remember his ABCs.

It took three months for my new dragon to habit, and regrettably I named him Mike after the Ed and, thanks to the wonders of alchemy, I mutated him into a speedy shrimp.

Alas, poor Prince.

REATH

Dragon Felsor is Dead





For sale: castles, well situated with large gardens, great central heating and garages.



Take that!

Middle button

(the dragon, not the kid) who was no good to anybody.

Everything went downhill from there, and pretty soon I'd run out of cash, and magic ingredients,

and dragons. In fact my performance was so poor I was told it was game over time. There you go, I was never out out for the comfort belt.

Dragons Breath is a complex game. Throughout the game all the villages and towns are constantly at war with each other, while you conquer a few yourself. As some get wiped out, new villages appear, so the map is permanently changing. Another well constructed feature is the spells. An almost infinite combination are made available to you, and the ability to test them out on villages helps to end.

Predominantly an icon controlled strategy, the game has a

feature which allows you to master your dragons when you go on raids. This opens out to a Dragon Sport style arcade game, which I must say is pretty tasty. Several tunes and wind effects match the excellent graphics, giving a great overall feel and depth to the game.

Dragons Breath is excellent, perfect for people who enjoy nothing more than indulging in a spot of casual carnage.

Mark Peterson

SOUND 85%
GRAPHICS 88%
LASTABILITY 90%
PLAYABILITY 90%

91%



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ROTOR

In the future the entire state is a thing of the past, with unemployment running low and luxury lifestyles that sit on the ground. Two social classes exist: the workers and the Roto-Readers.

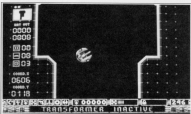
The job of the Roto-Readers is to maintain an infiltration force behind enemy lines and make use of enemy resources. All of which is a pretty long-winded excuse for playing *Thrust*.

As a trainee you must prove your ability in the manoeuvre and combat simulations. Once you have done this you will be given a password to allow you to enter the battle sector. Each battle class consists of three levels of varying size and you must earn enough prestige units before being allowed into the next battle class. You earn units by shooting enemy emplacements and containers. Some containers yield pearls which can be used to buy add-ons for your ship.

It, like me, you're one of those people who loved *Thrust* on the 64 then *Rotor* undoubtedly has some appeal — though its hardly the first clone to appear for the Amiga.

An excellent control system (entirely on the joystick) allows the player to get straight into the game.

More of the game features are revealed as you progress preventing the game from becoming boring. The the computer down be-



cause the game has a high frustration factor, when you've built up a high score one crash can lose the lot.

The graphics are fairly simple but ideal for their purposes. Each battle class has different backdrops (except for enemies) which helps to keep things interesting.

All the shoot-em-up sounds you might expect are present in more than ample supply. *Rotor* also includes a variable symmetry of nice music.

Rotor is well presented, and has a high level of addictiveness. It doesn't offer much that's new, but I have a weakness for this kind of

game. You should get a copy if you share my feelings.

Mark Mainwood

SOUND 75%
GRAPHICS 79%
PLAYABILITY 82%
LASTABILITY 80%

78%

Arcana

Price: £19.99

AMIGA

SCREEN
SCENE

A rather unusual order.

TYPHOON THOMPSON

This is a cute, funny, stickleamingly addictive, all round nice game. Winner of many accolades, the ST version couldn't put a foot wrong. Typhoon Thompson and the Amiga will surely go the same way.

The opening sequence shows Thompson being dumped unceremoniously out of a space craft and onto a Jet-Bed. His mission is to find a shipwrecked child. From out of nowhere two mysterious spirit guardians appear, give him a mysterious parent and a few clues then vanish.

The object of the game is to collect four items from the Spirit Guardians who will then help you to recover the lost child. But first you have to find a dagger which is stored inside the white treasure dome. Naturally there's a catch.



Jet-bed ship.

Each of the surrounding islands contains Sea Sprites and their outboard craft. Before the dagger can be removed from the dome these nasties need to be dealt with. Removing the Sprites from the islands is easy enough, just let loose a laser salvo to shake them up. When their craft start buzzing around it's just a matter of picking them off. But that's not quite the end of it.

Once a Sprite's ship's been obliterated the creature is loitering around in the ocean. Then it's just a matter of gathering the

Sprites up into a sack before they regain consciousness. After each one has been collected a rather annoying little creature emerges from the treasury dome, jumps around, goes back inside and gives up the object he's guarding.

Probably the most instantly irritating thing about Typhoon Thompson is the way the Jet-Bed is controlled. Mouse only, it requires a combination of left-click, jabs, buttons and lots of concentration. It's one of those skills which develops slowly, but it will take a long time to master it.

Typhoon Thompson features several short sequences outlining the plot of the game, as well as a dazzling amount of different movements executed by the Jet-Bed and its pilot. Some pleasing sound effects are mingled with some that are slightly more pleasant. My only worry concerns the stability of the game. I'd almost completed the third level after only a couple of hours, and I have a sneaky suspicion that there are only five or six left.

Life jackets aside, Typhoon Thompson is a great little game that deserves all the credit it gets.

Mark Patterson

Domark
Broderbund
Price: £19.99



SOUND 75%
GRAPHICS 80%
PLAYABILITY 89%
LASTABILITY 83%

86%



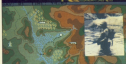
Floating down river the Chi Minh.

M

y really experienced of them, to date has been "Platoon" (four of duty) and a crash course in the soldier's life. I don't know much else, except that Americans can't seem to make up their minds whether they're disgusted about losing the war or giddy about winning it. Last Point follows the story of platoon sergeant Weaver and his six men, all of whom have survived a helicopter crash behind



LAST POINT



Stone — Truly blessed. It's time to take to Purple Heart.

Left — Waiting through the Mekong Delta. The war of attrition is on.

Right — It's a tough, tough war, and there's a lot to be said for it.

Below — Ambushes are hell. Go low, dig in, stick your gun and live.



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enemy lines. Goss's game has a cast of imaginary characters and a plot about as convincing as a 'Police Academy' film.

Resources are limited. You have a dozen or so grenades, a couple of hundred rounds of ammo, and hardly any food. To make things worse you need to guide the platoon through fifty-eight miles of Vietcong territory in order to reach a friendly base. Your route is plotted on a rather simple map. A detailed report on the surrounding area can be gained by sending out a scout,

although he risks bumping into Vietcong patrols.

Inevitably you and your merry men come under fire, causing the disk drive to whirr as it coats in an arcade sequence. You find yourself hidden behind a wall avoiding a hail of bullets, and every now and then, should you feel the need to, you pop up, fire off a few shots or lob a grenade or two then sink back under cover again.

The GIs in this game don't have many songs. When supplies are running short it pays to raid a village. Some are friendly

but if you are not sure interrogate its chief. You can be nice or you can be nasty, just talk, or hit the f***e hard. If you're not getting anywhere you can execute a villager. If you're in a really nasty mood, you can lay waste to the village. This highly useless option is like something from 'Apocalypse Now' — but it hardly does wonders for your item's chance.

Although it jumps on the Green-berlin-Sandieggin, Lost Patrol misses the mark. As a companion of solo games it works OK, but as a Vietnam war game it's hardly an education.

All the individual sections are good fun to play. The graphics are tidy but unfortunately aren't as impressive as the early demos led us to believe. A weak soundtrack, but catchy, semi-techno tunes play throughout, only interrupted by bursts of gunfire and the occasional scream.

Lost Patrol is not what I had originally expected. Instead of a really absorbing, well plotted strategy it's turned just a string of arcade sequences. Despite this disappointment Lost Patrol is a pretty good excuse for a romp through the Vietnamese countryside, and it does provide some genuine entertainment.

Mark Patterson

LOST PATROL



Heading through the jungle haze.



For John Natus.

SOUND 78%
GRAPHICS 84%
PLAYABILITY 78%
LASTABILITY 86%

83%



Roofing pencils.

This is the story of one man's fight against a cold and unfriendly civilization. All traces of modern social etiquette and mental evolution have disappeared. The modern steel and cement jungles of the first world have become home to a barbaric and violent breed of street gangs and thugs. This is the world after a nuclear war, a world where no man is safe from his own brother. Human beings are particularly versatile creatures, able to adapt easily to their chosen environment. All except one particular human, Jonathan Rogers, known to his friends as Jungle Rodgers. And who can blame him?

Jonathan doesn't want to stay in downtown Manhattan, since it's one of the worst hit cities after the war. His only escape route is via a launch pad way off to the right of the screen, where he can escape to the outer colonies and be free from all the hassle of existing in an average computer beat em up.

Of course, to get to this nuclear free haven — a sort of Hackney-on-the-moon — he has to fight his way through the obligatory billions of screens scrolling from left to right, punching and kicking every living thing that comes into view. Just for a change, there are more



AFTER THE WAR

things to kill than the usual collection of muscle-bound skinheads with chainsaws. There's the odd rat dog or two rearing around, not to mention the thousands of rats and wasps that race underfoot. True variety.

This sort of game has been done to death, and the real problem is that it just isn't getting any better. After seeing a dozen or so of these things, you begin to wonder if the term 'practice makes perfect' actually means anything. Only in a perfect world, it seems.

Gameplay is always an important factor, but maybe not to the

programmers of this little baby. Oh, so using a key on the keyboard as a second fire button isn't unheard of, but it is usually the space bar, not something as handy as hit as the left Amiga key. It's the process of having to let go of the fire button and swinging wildly at the keyboard while trying to hold the joystick in a set position that really irks me off After the War. That plus the fact that the controls are amazingly unresponsive anyway. Come on, this is supposed to be an action game!

Visually this is very reminiscent of Manhattan Dealers. Large

sprites are all very well, but animation is also a major part of making a game look good. Two frame animation does not give this game an arcade quality feel, and so far the short, almost violently abrupt cut effects, well, they don't really add any aural character to the game. In fact, After the War doesn't have any character.

Tony Gillen

Dynamic
Price: £19.95

SOUND GRAPHICS 61%
PLAYABILITY 66%
LASTABILITY 65%

63%

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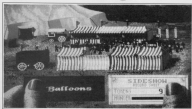
WHILE STOCKS LAST!

AMIGA

SCREEN
SCENE

Meet some candyfloss, via her shop and the soda machine.

SIDESHOW



What next Mark?

Given the colour and variety found in show acts it's hardly surprising their appeal as games is so strong. *Sideshow* is Actionware's latest release for the Amiga. All the fun of the fair is guaranteed as you wander round eight different acts and into the food stand.

Buy your tickets and choose your booth, though to start with you only have enough to play at

Rollers or Balls. In the former you must find a hidden pattern behind the balloons, whilst the latter has you shooting green balls. If you do well in these you win enough tickets to visit the other sideshows which include knife throwing, a straight razor, a shooting range, a very strange clock shoot game, a dark tank and the haunted hat.

All the games are played using either a minute or a light gun and all require you to shoot at some-

thing. A really nice if fancy feature is that you can digitise a face and give it to the character in the duck tank. Every game is very playable, mainly because of the presentation and its simplicity, but be warned, they can quickly become boring.

While all this is going on you get peckish and after a bit you have to visit the food stand. This is an annoying and frustrating phase of *Sideshow* that must be endured after playing a few booths.

Sideshow is graphically excellent. Large, well defined characters, excellent animation and presentation exist in all games. Colour is used to good effect and a huge variety of graphics help to keep the player interested.

The sound is of similar quality with plenty of music and digitised effects to tie your legs with.

Actionware have obviously put a lot of work into *Sideshow* but it is let down by the simplicity of the games and the pointless visits to the food stand.

Mark Mainwood

Actionware
Price: £24.95

SOUND 88%
GRAPHICS 90%
PLAYABILITY 64%
LASTABILITY 64%

71%

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AMIGA

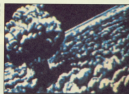
SCREEN
SCENE

WARHEAD

If I told you that Warhead was a space-bound strategy adventure with dozens of missions, you could be forgiven for saying you've seen it all before. If I then went on to tell you that the game is played from a first-person perspective from the cockpit of your spacecraft, with the outside world being represented, for the most part, by solid water-glyphics, you'd be perfectly within your rights to slam the door in my face. If I then followed up with the *placé de résistance* and told you that it offered realism to a degree that none of its predecessors had ever dreamed of reaching, you might just give it a chance.

Warhead is little short of amazing in all respects, from the ear-battering sound effects, right through to the tiny little rocket thrusters made by other ships. I'll expand...

The plot is very simple. You're a sort of space-bound security guard, who has to venture out on missions over a period of time, with the ultimate aim of stopping a giant alien invasion upon our solar



system. All the missions are linked by a chain plot, with lots of little subplots, and one thing you must always remember is that your actions on the mission you are currently undertaking could have serious repercussions in the later stages.

Flying the ship is a lesson in astrophysics in itself. In space there is no gravity and no friction, so flying the craft is a little like playing *Thrust*, except without any gravity and in three dimensions.

You only slow down or stop if you make yourself slow or stop. Once you've started travelling in a certain direction and speed, you keep to those figures until you change them. I won't lie, this method of control is very difficult indeed, and takes a lot of practice to get used to, but this doesn't even begin to harm the playability. Hammer Miss!

The subplots make life a bit easier for you. There are ten of them, each with a specific man-

dane function, from driving the ship very slowly to a designated point through to just pointing the ship in the right direction. Gull but necessary tasks. Everything in the game follows this form and thrust rule, and the attention to detail is amazing, even something as small as a missile rotates and guns its little engines to change course. How many sleepless nights went into this little project I wonder?

However many it was, it paid off, just on the graphics. The game is nothing short of visually stunning. It isn't sprite based and it isn't solid vector based (I would use the term 'filled vector' but it seems to really annoy days like this, the programmers). Basically sprites are used where sprites look better than vectors and vice versa. All the ships are vector based so that they can move quickly and look good. Things like explosions and stars, however, don't really move that much, so



sprites are used because, in the two instances here, they look better. Speaking of the starfield, unlike all other games I could mention, this starfield doesn't move at all, and why should it? After all, you are travelling negligible distances across the solar system. To give some feeling of movement in the game you can switch on 'movement dots' which add to the starfield in little, giving you some kind of clue as to which direction you're moving in.

Warhead also excels in the important playability category. There's at least thirty-nine missions, stacks of different subplots, and many different ways of going about your tasks. The cast of characters, both bad and good, are topped off by a guy called the Baseker, who pops up throughout to give you as much grief as possible.

Farnetic is probably the best word to sum up Warhead. Marry because it is.

Tony Oliver

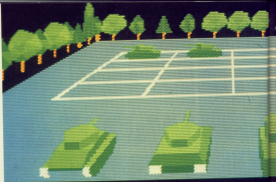
SOUND
GRAPHICS
PLAYABILITY
LASTABILITY

88%
88%
93%
94%

93%

Activision

Price: £24.99



Line up for the parade.

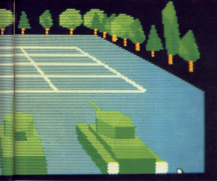


And here's the village kids out.



Rainbow Arts
Price: £24.99

CONQUER



Look, good doesn't it? Pretty much like the Amstrad version, and it plays like it too...

Conqueror comes from the same team which produced Blue and that all-time classic, Elite. Even so, my first impressions weren't too good. Uncomplicated and overly user-friendly, I thought, but then I saw the impressive rotating tank or the option screen.

As in real life, tanks aren't easy to control. There's no Conqueror

no exception, requiring two pairs of hands or a computer-controlled team mate. Use either two joysticks to control the right and left tracks, with the computer as your gunner, or drive the tank with one joystick with an automatic gunner, or vice versa.

Conqueror features three sub-games: Arcade, Action and Strategy. Arcade is just a matter of racing round the landscape blowing away everything which has tracks. Action has you in command of a platoon of five tanks, one under your direct command,

the rest taking orders, as you fight off incoming enemy tanks.

Strategy is the most complex sub-game. You and your computer opponent are allocated 2000 points to spend on tanks, then they're placed on the battle field. The more enemy tanks you destroy the more points you earn, so if you're doing well you can actually build a private army. Later on you get to use spotter planes and call in artillery fire to help slow the enemy down.

The battlefield is made up of a 3D patchwork of graphics, pic-



tureting a fast, colourful landscape, containing roads, rivers, houses and trees — and that's not forgetting enemy tanks. Considered all of those which help to add realism.

The enemy tanks have two favourite strategies: they sneak up to you, let off a shy shot and run away, or perch on top of a hill and catch you unaware as you roll past. At times you have to run away fast — especially when faced by a tank which has been built like the side of a house. And the computer uses faster tanks.

There are three countries involved: Germany, Russia and America. The setting is around 1944, so the tanks aren't too modern, though the last tank feature are certainly individual. I opted for commanding a German King Tiger. It's big and powerfully armed.

Conqueror is a beautiful game with nicely coloured graphics and nicely detailed sprites. The three games give you scope — from shooting off to mounting a well-thought out campaign. Ultimately the computer always comes back harder, but it's nice to hit it first in the early stage.

A perfect romp around Europe. Looked up in twenty years of steel you're impervious to the oceans, and most of the opposition. Definitely a winning success.

Mark Patterson

CONQUEROR

SOUND 78%
GRAPHICS 90%
LASTABILITY 92%
PLAYABILITY 90%

91%

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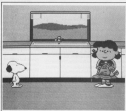
SCREEN
SCENE

Charlie doesn't want to play

SNOOPY



Here she is, it's Lucy



Back in the land of golf

Before it or not, Snoopy has been around for over thirty years, adorning countless books, TV channels, lunch

boxes and just about anything else a humanised beagle can appear on (or in). Along with his co-stars from the cartoon show 'Peanuts', Snoopy has taken a break from the small screen to emerge as the Edge's latest release.

The game follows one of the favoured Peanuts plots: Linus (one of Snoopy's mates) has lost his security blanket, without this he's a nervous wreck on the verge of rigging out completely. In the case of most dogs (Jesse, The Little Rascals, Benji etc) they would bark, get someone to take them, rescue a kidnapping victim and then return home with the blanket to rapturous applause and a bowl

of Pal. Snoopy on the other hand, swaggers around getting in the way and reminding people to...

Feeling Linus? Maroon isn't as easy as it first appears. For a start you don't have any clue where it is. The only way to progress is by solving other problems and helping everybody else, such as filling Lucy's paddling pool, then dropping a log into it, fast overly constructive, but fun all the same.

Snoopy continues in the same vein as The Edge's Clankin' games, with some very neat cartoon style graphics. The major difference is in the playability, Snoopy is far easier to get into, though it's hardly the fastest game to have surfaced. Snoopy is a

slow game, though it is meant to be taken at a leisurely pace.

Though not directed towards youngsters, this is the area where it will find most of its fans. Definitely not for eager teens or those who are partial to a quick game of Alien Space Invaders Dash. Having said that Snoopy's appeal is limited, and, with a small amount of brain work, fairly easy to solve.

Mark Patterson

The Edge
Price: £24.99

SOUND 75%
GRAPHICS 88%
PLAYABILITY 67%
LASTABILITY 63%

65%



lown in from Brighton on a salty sea breeze, KC's helpline once more sets sail on its voyage to rescue the stranded. And are they grateful for Keith's mercies, those stricken? By Jove! As usual they are, all bar one lone voice from Down Under.

SHARD OF INOVAR

The *Clash of Realms* was the spot Philip Beadell reached in January, and it certainly lived up to its name! Philip found himself meeting them, with very little else to do. M. Perre of Gorkon came to the rescue! "You need to open the game up a bit more," he suggested. So try this: **KILL CHAGRAK, DIE!** **TELE-TRANS-PLACE SHARD IN INOVAR.** **BY-ONE REFUEL OF BULGARIAN PLACE.** **IN-OF-AN IN-STONE.**

UNWANTED

Ross McCabe of Perth in Western Australia is being scared stiff by a ghost in the church grounds, and he feels more than comfortable in the company of a spider he has come across, either. Is anyone able to offer a boost to his courage?

JOURNEY

"I think that the rain is a real feeling, because I've never felt it before, it's without anything happening," writes Robert Schaeffer of Vienna. Robert also has words of wisdom for Greg Thompson, who was trying to learn what's new in the world of film. "You must say **EVEN ABILITY** to speak to the off."

Robert is in the town of San, in the third game and now needs help

himself. No matter which ship he takes, he gets attacked. "I think I must find out the name of another captain in town, but where?"

LEGEND OF THE SWORD

Blaze Corrad is making sluggish progress in this game, on account of the rain! How do you kill the real monsters? And where is the High Lord's shell?

MASTIC MASSION

Glen and Trevor Allison from Auckland, New Zealand, make a good combination when playing adventures. They have sent some much needed help for Robert Crutcherbank, playing *Ultima III* (see adventure club). But now this clever pair seek a pair of combinations themselves! They would like to know the combinations for the safe, and for the door to the downstairs laboratory, the and the whereabouts of the keys for the medicine cabinet, and the drawers in the photography room (just for good measure).

ZEAL McBRACKEN

Here's Matthew Bracken from Cheltenham, Australia, with the London on Martin's keyboard. "The statement made by the girl is all but

meaningless. All it means is that the large gold key has crumbled, and you cannot open the pyramid door with it. Try waiting until Zak's on Mars, and then get him to use the Ruby Pin sign. . .

PURCH OF RADIANCE

Where is it - the Pur? That's what David Radford of Auckland wants to know. He's completed all the combinations that the clerk has to offer, but he still cannot find the gold.

If you have a problem, can help a distressed adventurer, or have something about the world of adventure you want to get off your chest, write to me at: CLS, The Valley, 30-32 Farringham Lane, London EC1R 3AA. I'll get back to you as soon as I can.

COMMENT

"Make The Valley bigger" is the cry from many readers. Here's one of them.

• The Valley is much too small, and only one adventure review a month is needed money. Tell the Ed. that Valley should be at least as big as Play To Win. But "No," he'll say, "you can't change the other half of the map!"
Martin Bracken,
Stroud, Gloucestershire

Campbell's Comments: But what should we fill it with? You remember where there were more adventures released each month than we could

INTO THE

VALLEY

cover in COT Things are different now. There's fewer adventures but they are bigger and more expensive. The answer to your question is a question: how can more games be reviewed than are released? And to be fair, you do get two reviews each time there are two games in cover.

• Can we see a few more 16 adventures reviewed in *The Valley* in 1989?

M. Peris,
Gorton, Manchester

Campbell's Comments: Definitely not. Name a major adventure that was released for the 16 and not for the Amiga during 1987. If there is a choice of both machines, naturally the most advanced version, Amiga, is the one covered, with details of availability of other versions, as in *Scorching*, for example. Talking of availability...

• I very much enjoy reading your magazine, and find it very informative apart from one thing: I wish that when you publish instructions for games you'd say which computer the game is played on, and whether only on disk or also cassette. Sometimes I read the clues and think — that sounds like a good game and I'd like to buy it. But even if I've seen a review in the past I can never remember if it was appropriate for my computer or not! Younger Gaffer
Harold Wood, Essex

Campbell's Comments: Well, what do you think, Valley readers? Is this a good idea you'd like to see put into practice? Or is the answer to buy both a 64 with drive and an Amiga, and just go out and buy the game anyway...?

• We are three adventure freaks and we're searching for other adventure freaks. We own an Amiga, and our favourite company is Infocom. Gaffer Hodgkin, Graham Pridie, Gerald Schindler, Gloucestershire 36 5, 2700 PV, Stroud
Avon

Campbell's Comments: Well, there's the address, folks. Why not put pen to paper and let them know there are others out there, somewhere?

• I was horrified to discover a portion of my last letter published (as I had thought it was confidential, and I'd still have not had a reply to my request for help in *Chrono Quest*). Myself or *Dragonquest* I will need help with *Dragonquest* but have finished the other two — no thanks to you and your lovely magazine (what a spoil first fall). As for your smartass comment that I shouldn't be reading other magazines — I find them much more informative and helpful. Helen Moore,
Auckland, New Zealand
P. 5. So much for getting back to me.

Campbell's Comments: Sorry I'm sure, so much that I did get back to you, didn't I even if it wasn't with the answers you sought? Unfortunately your second letter was to have been printed as a correction to your first letter, which did not get printed, but which I had thought was going to be. If you get what I mean. Worst still, your pleas for help were smothered from the same columns (don't) Kati, hence no clue was

forthcoming to help you (there's no stopping there and his busy little wheels). Just one more thing, you'd never believe how incredibly old and wise a true adventure wizard he! You deserve the other magazines you read.

Just occasionally we do get things right. In this case, a problem with *Castle of Fear*...

• ... I'd just like to thank you for getting back to me so soon. Really fantastic. So thanks for the help, and keep up the great work helping as little bewildered beginners. Karen Powell
Lot 802
Chalmers Road
St. Clair, NSW 2258, Australia

Campbell's Comments: Has anyone out there got a spare copy of *Castle of Fear* that looks that they could send to Karen? I can't afford the postage myself — I lost the last!

That's it once again! Which gives you a whole month during which to write to me. Make it funny, make it controversial, make it thought provoking (unless you've Helen Moore's file). Or worse: I must make it payable to Sir K. Campbell

ADVENTURE CLUES

With help from: Glen and Trevor Allcock; Richard Brown; and Robert Schwarzbart.

BARREN ISLE:

The eye of the Mad God is found in the third level of the catacombs after the corpse of King Adrik. Get it by killing the specter that harks there.

The answer to the Master Sorcerer's riddle is **VAMPIRE**.

LEIFERIS III:

Find **EVERCASE** at the giant snake outside Castle Death. You must pass the mark of the Snake for this to work.

In north from Castle Death, meet you have reached the mountain. Go east and the islands to the north have the

Exotic. Take the boat and go into the whirlpool to get **Andromeda**.

JOURNED:

The runes must be read from right to left. Say **LOREM** to enter the storage room.

CIRCLE:

Speak to the cleric — he's helpful fellow.

Become a tightrope walker — but kick the chest first!

THE PAVES:

There are two locked doors that key you possess, yet can only open one of them. You must use the devil before you can kill Kronos.

LEFAY

INTO THE

VALLEY



The mouse-like sticks send you into Spacey's office.

"There you are! What's the idea of this, Jetson?" Spacey bellows.

Your whole department's been at a standstill all morning. And our profits are going down the drain!

- Interrupt him with an explanation.
- Stand silently while he rages.

THE JETSONS

Microillusions

Amiga

Price: £24.95

For anyone who can't remember her, The Jetsons were a fashionable version of the Flintstone family, created by Hanna-Barbera Productions. They live in a city above the ground supported by giant poles, and have all the latest hi-tech gadgets, plus plenty that haven't even been invented yet. The family live with their dog Astro, beside the robot maid, and Orinip, a lovable rogan alien pet. And after all this time they're making their debut as a computer game.

George Jetson overworks. His automobile has failed him. Already late for work, and he hasn't even got up yet! Bumbling around his shabby apartment, he gathers the necessary belongings, and heads to the Spacey building in his flying car. The boss, Mr. Spacey is not amused, and if George can't just manage to



grovel enough and talk himself out of trouble, he just might keep his job.

The price he will have to pay is a trip to Robinson, a planet inhabited by comical robots, where Spacey owns a leisure resort. It seems that the entire tourist operation, and Spacey's investment with it, is threatened by massive pollution, caused by the building of a huge wall round the equator. It seems there is an ethnic problem amongst the robots — the shortbriots are constructing the wall, whilst

the longbriots rebel. Just as rapidly charismatic it as the other end. All this activity is giving rise to ash and dust which is spoiling the otherwise idyllic environment of the leisure centre.

George's task is to clear things up before the arrival of an important group of businessmen who are to decide the fate of the tourist

attractions in the light of its falling popularity.

The game is played entirely by mouse, using nine command icons: INTERACT, LOOK, EAT, OPEN, CLOSE and GIVE. These are supplemented by mouse-sensitive actions described in text, which vary according to the current situation. Movement, as well as by using the GO icons, can be effected by clicking an icon on a mini-map of the current location. Objects can be taken by dragging them out of the picture or a container window, and dropping them into an inventory window.

This adventure system is not unlike the Dopa Vix system, but it has the feel of being slicker, and certainly response times between locations is quick enough to prevent play from becoming tiresome. The graphics have animation and accompanying sound — the title theme is a superb example of digitised music. An added touch is that if the player is inactive for a few minutes, the screen starts drawing pretty patterns until the mouse is again clicked, when the screen refreshes and play resumes.

The text returned as a result of the player's commands results in a story-like narration, and the story can read fairly strongly, albeit happily, if the 'wrong' commands are entered, but there are real puzzles too, of a fairly straightforward nature. As in the Dopa Vix type games, however, these show the adventure system as being frustratingly restrictive in allowing imaginative attempts at solution.

All in all, a purchase for the hardened adventurer, but ideal for the beginner or someone who focuses on easy rule for a change. Hopefully there is an offering that will reveal more sophisticated to adventure playing.

GRAPHICS: 90%
PLAYABILITY: 85%
PUZZLEABILITY: 57%

81%

DATEL ELECTRONICS

UNRETRACTED



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Age Group	U.S. should take action (%)	U.S. should not take action (%)
18-29	85	15
30-49	75	25
50-69	65	35
70+	55	45

Age Group	Percentage
18-24	~10%
25-34	~35%
35-44	~25%
45-54	~20%
55-64	~15%
65-74	~10%
75-84	~5%
85+	~2%

Age Group	Percentage
18-24	28%
25-34	22%
35-44	18%
45-54	15%
55-64	12%
65-74	8%
75-84	5%
85+	2%


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🔊 **Default is the latest "throwaway" on the block.** It's a device that allows you to mix computer text programs with text video programs that allow a camera to film. "Throwing water" as it's known is probably the fastest growing.

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▶ **Revised instructions for three video input devices appear on page 6.**

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BUT THAT'S NOT ALL...

Wichtig: Stellen Sie sicher, dass die richtige Seite des Bildes eingestellt ist.

Abstract

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TECHNICAL SUPPORT/POWER SERVICE 0702 744704



INTO THE

VALLEY



DEMON'S TOMB

**Melbourne
House/Silhouette
Software
Amiga
Price: £24.99**

Melbourne House's latest adventure is a tale of dark deeds and wrongdoings in a murky, mythological setting. As Richard Lyons, son of a famous archaeologist, you must rescue your father's notes and work out the whereabouts of the soon-to-be-massacred evil priest.

Demon's Tomb is presented in one of the most flexible

adventure systems I have seen. A text adventure with graphics which are artistically drawn, and which display as inset pictures occupying about a quarter of the screen area. These are accompanied by a caption relating to their content in the game.

Commands can either be typed direct from the keyboard, or selected from a menu-entry system using the mouse. The text size and format can be changed, as can the foreground and background colours of both the text area and the menu. You can even have a two-column text display.

Other easy-to-play features include an advanced parser

that will try and anticipate the end of an unqualified sentence, commands like **UNDO**, **REDO**, **SAVE** and **LOAD** as well as the usual disk save and load, plus a few editor and save-defined macros. This enables the player to substitute an abbreviation for a frequently used command. For example, after entering **DEMON**, the **INVENTOR**, using the letters **IN** alone will save the player typing in the whole word.

Help is discreetly built into the game. Using a **THINK ABOUT** command, sometimes, this seems far less like "cheating" than using the word **HELP**, for it encourages the player to think about what he's doing.

The system allows you to adjust the mode of play to the player's taste. There is even a game button that closes the screen and displays the difficulty prompt for those who play the game at work. When in panic mode, any text entered will draw the response. This machine is busy — do not



touch!

The only flaw in the game that I came across was when I commanded Richard's dog Sam to fetch the outline of the professor's dead body, and he obligingly picked it up in his mouth. Hmm ... yes, well every adventure has its silly moments, doesn't it?

If *The Demon* is a light-hearted adventure ideally suited to the beginner, then here are some ready problems. With plenty of atmosphere, this is for the more experienced adventurer to get his teeth into.



GRAPHICS: 83%
PLAYABILITY: 95%
PUZZLEABILITY: 87%

85%

HELPLINE

Remember to mark your envelope either 'Enquiries' or with the correct response code.

ENQUIRIES

N.A.T.E.

Could anyone help me with a cheat made for N.A.T.E. on the Amiga.
D. C. Moore, Kings Lynn P1

DIZZY

I am very much stuck on a game called 'Treasure Island Dizzy'. I have heard that there is a cheat mode. Could anyone tell me what it is. I would be very grateful.
Sean Miller, Gresham P2

IMPOSSIBLE MISSION 2

It's name says it all. I have impossible mission 2 (Amiga version) and find it quite impossible to make it through two towers without my time running out. That's why I'm writing. If anyone out there has a handy poke to stop the timer on IM2 it would be much appreciated.
Philip Kim P3

STRIDER

Could someone please tell me how to get past the first level of Strider. I can get as far as the little box that fires lasers but can't get any further.
David Kellie, Dublin P4

AMEGAS

I have just bought an Amiga Bit-pack and I am hooked on Amegas but I cannot get to level 21. If anyone has any pokes or cheats, please send them in before I go nuts.
Steve, P5

SUPER WONDERBOY

I would be grateful for any help on the game. An infinite lives poke would be much appreciated, as is the final level which always sends my

character to the great silicon valley in the sky. Thanks!
Andy Phang,
Western Australia P6

VICTORY ROAD

Recently I bought a game called 'Victory Road'. I cannot pass through the first stage especially going into the wall to meet the marines. I have back-mocked a few levels of the CPU but I could not find any cheat modes. I would be grateful if someone can help me.
Christina, Singapore P7

ALTERED BEAST

Can any of you help out myself. I have an irritating problem with 'Altered Beast'. Level 10 is the culprit which means to be an extremely difficult level and if you're on 'Altered Beast' expect it'd be glad to hear from you. Any tips, pokes, cheats, things etc would be much appreciated.
James Reed, Avon P8

GHOULS AND GHOSTS

Has anyone got any help for this great game? I get as far as the end of the second level and then the guardian wipes me out. I really want to see what the later levels look like. Please help.
Bob Higgins,
London P9

SWORDS OF TWILIGHT

I really need some help with 'Swords of Twilight'. I'm absolutely hopeless at it. Being a real games freak doesn't help either. So if you've got anything at all on this game could you please let me know?
Garry Moore,
W. Germany P10

INTERPHASE

I'm really frustrated out over this. I'm up to the third level and cannot work out the correct

way to get the girl through the complex. It's got to be pretty obvious but I've lost my back on her.
Don Kemp,
Newcastle P11

XENOPHOB

A poke is needed urgently for this. Every time I load the getting somewhere I get wiped out. I need help fast.
Roger Coombe,
Perth P12

DRAGON SPIRIT

This is one time I found the computer version harder than the arcade machine. Anybody know a cheat mode. If nobody's got one I'll tip. Please help.
John Whitaker,
Somerset P13

OP OF THUNDERBOLT

Could somebody please give me some help with this game? A poke or cheat or cheat for infinite lives would be most appreciated.
Sue Hinchman,
Birmingham P14

X-OUT

I'm stuck. This is one mega hard game and I can't get anywhere. Any help what ever will be more than well received. And can anyone help with Battle Squadron?
John Simpson,
Leeds P15

SUPER PUFFY

I have had Super Puffy from about the day it came out. Unfortunately I can't clear the second level and need to be sent a poke.
Phil Griffiths, Cardiff P16

RESPONSES

KORONIS RIFT (H8)

Koronis Rift being for infinite lives.
O PRINT CHR\$(147)TAB(7)

```
"KORONIS RIFT" =
"KORONIS RIFT"
10 FOR K = 680 TO 744 :
READY : POKE 87,C : C = C + 1 :
NEXT K
30 IF C <= 6483 THEN PRINT
"DATA ERROR" : END
30 SPS 680
40 DATA 1,68,1,170,168,0,
32,186,256,168,0,32,168,
256
50 DATA 1,63,1,160,8,32,
356,168,76,148,242,0,
168
60 DATA 1,103,1,41,242,0,
168,1,141,244,0,76,13,0,
168
70 DATA 1,141,26,23,168,
114,143,29,23,76,0,23,
168
80 DATA 234,141,22,0,
141,23,0,141,24,0,76,32,0,
0
```

RENEGADE (M2)

```
Infinite lives.
O PRINT CHR$(147)TAB(7)
"RENEGADE CHEAT" =
"RENEGADE CHEAT"
10 FOR X = 415 TO 463 :
20 READ B : POKE 8,B : C =
C + 8 : NEXT X
30 IF C = 4050 THEN B0
40 PRINT "DATA ERROR" :
END
80 SPS 415
120 DATA 32,44,247,32,
108,245,168,32,141,250
130 DATA 0,168,161,141,
303,0,169,1,141,304
140 DATA 2,86,141,255,
255,168,195,141,148,1
150 DATA 1,68,1,141,149,
1,96,168,0,141,304
160 DATA 1,68,2,141,32,
158,76,303,163
READY
A. Whitaker, Blackpool
```

LASER SQUAD (N1)

This is in response to N1. This listing gives infinite action points.
1 FOR I = 479 TO 744 READ A\$
2 I = ASC (LEFT\$(A\$,1)) : I =
3 I - 32 : IF C < 3 THEN I = 7
3 IF = ASC (RIGHT\$(A\$,1)) : I =
4 I - 32 : IF C < 3 THEN I =
5 I :
4 IF = (I + 16) + B : C = C + 1
POKE I, A : NEXT

PLAY TO WIN

```

5 RC=1-7677 THEN PRINT
"DATA ERROR!" END
6 PRINT "DATE LISTING FOR
FUTURE USE"
7 PRINT "SYS.474 TO START"
10 DATA 20, 2C, FF, 2B, 2B,
4C, FB, 23, 2CF7
12 DATA 01, 8D, 22, 8F, 4C,
5B, 8B, 8B, 70, 8D
13 DATA 4C, 1C, 4B, D4, 8D,
4B, 1C, A, 02, 8D
15 DATA 8D, 23, 42, 8D, 5B,
42, 8D, F3, 41, 8D
16 DATA 0B, 42, A0, 8D, DC,
20, 0B, 00, 00, 00
99 END

```

ALFRED IS AWAY

The numbers for the heavily used

APC, Rescue — 772H
Dynamis Defense — 1106D
Airboat Mass — 5361F
Newer Rescue — 7140E
Queen's Bottle — 7163H
Also to move on to the next level press "up-arrow" followed by the "restore key" and you will get through with all your

Figure 6

ROCKWELL, RIFT (1994)

This guide is for invisibility!
[Full collection of necessary
systems, it works out better in
the long run!]
S. DEAN BUCHANAN'S GIFT CHEAT
1984 - 1990

```

30 FOR I = 0 TO 64: READ Z
40 IF Z = 1 THEN S = S + Z:
NEXT I
50 PRINT "S=";S
60 PRINT "CUBES=";Z
50 PRINT "SHEET TAPES AND
PRESS A KEY"
60 GET AS: IF AS = " THEN
GO TO 30
END
80 DATA 1,0,1,1,1,0,1,0,0,0,
3,1,0,1,3,5
90 DATA 1,0,0,0,0,3,1,0,0,
5,5,1,0,1,1,1,0,0,3,2,1,3,
3,0,0
100 DATA 1,0,0,7,1,0,3,3,
3,1,0,0,0,0,1,0,3,0,3,1,0,0,
1,1,1,3,4,4,3,7,0,1,3,1
110 DATA 1,0,0,1,1,1,1,0,1,3,
3,2,1,0,0,1,1,1,1,4,1,0,3,
3,2,1,0,0,1,1,1,4,1,0,3,2,3,7,0,
3,0
120 DATA 1,0,0,2,0,1,1,0,0,
0,1,0,1,0,3,0,1,1,0,1,0,1,0,
3,7,0,0

```

Major Types of Pests: Insects, rodents, birds, and fungi are the most common pests that can damage stored grains.

THE LAST NINJA (1951)

To get past the Dragon at the end-of-level cave, you must stand on the left (far) side of the path just at the beginning of the Dragon's rocky lair. Throwing smoke bombs and if you are on target the Dragon will fall asleep. Now you can walk past him without being killed.

[illegible]

WASTEI AND MIYAI

Medelizer wants to chat with the computer-terminal in these Cochise. Although it isn't necessary you may ask him about Plover or the Rose.

You don't need to get over the railing but you must make a hole at the western or eastern point in the same level. Imagine the level as a cross and you should know what I mean.

Slip through the neglect and you will meet a challenge that looks nothing more.

If you should succeed and if you are fed enough, you could cross the thin broken railing and look at the mass of corpses there.

Copyright © 2007

[illegible]

How to use the Helpline

If it's more, just send in your letter including your envelope with the appropriate code number if you are sending a response. Post your letters to Pige in c/o Helpline, C/O Priory Court, 30 St. Margaret's Lane, London EC1R 3AH, UK, and if you're making an enquiry, just write a couple of lines explaining the particular problem, is why you want to join, why you would like a particular letter.

Write for
Helpline
CU
Priority Court
30-32 Farringdon
Lane
London
EC1R 3AU

If you are replying to only of these enquiries, don't forget to mark your letter with the reference code for the person you are replying to. If you send in more than one enquiry, please put each on a separate sheet of paper. Likewise, if you send in a response but have an enquiry too. That way we can file everything in most alphabetical files.

**THE NEW ZEALAND
STORY**

In your February 1990 issue of CU on page 69 there is a listing for New Zealand Story. The same police food already been printed in your mag in September 1989 issue. 1990

Figure 1 illustrates the basic structure of the proposed system.

Type in the program and then save it to disk for future use, run the program and then reset your Amiga ROM + Amiga + Amiga! and when the MonthMarch board appears insert The New Zealand Story and it will boot.

**TERRA — CRACKED BY
ANDY GIBBS, NEW**
ZIANDAN STORY VOL 3 —
To checksum = 0; total =
1997431 ; crack = 348160
TO START = 348160, FINISH
= 348431 ; DOUBLES =
60 COUNT TO
50 FOR = 348160 TO FINISH
STEP 3
60 PRINT #1 ; " = VAL CRACK"

```

20 CHECKSUM = CHECKSUM + 9
30 FOR W = 1 TO 10: NEXT W
40 RETURN
50 PRINT "Your Checksum = "
  :CHECKSUM
60 IF CHECKSUM < 10 THEN
  THEN PRINT "Data

```

Don't find
it funny that your
angel, when ready and
when the

1.20 PRINT "WORKSHEET"
HAND APPEARS. INSERT THE
INSERT THE ALIEN"
1.30 PRINT "AND THE
PROGRAM WILL BOOT WITH
1985-1986. 1.400000

1.40 CALL check
1.50 state 46327.0000.5000.
0000.0000.0000.0000.5000.
1.60 state 0000.5000.4.01.71
0000.0000.5011.0000.0000
1.70 state 0000.0000.5000.5000.
0000.5000.0000.0000.0000.79
1.80 state 0001.0000.0000.0001.
0000.0000.0110.0000.730.00
1.90 state 0000.0000.0000.0000.
00.79.0000.0000.0000.0000.0000
2.00 state 0011.00.79.4000.

[illegible]

POKES

WARNING

It has come to our attention that copies of our listings are being illegally put onto disk and then sold with a message at the end of each disk telling people to ring C&A if they've problems with the listings. BE WARNED! A) Only those buy disks on which listings have been incorrectly entered (and don't ring us if you're problems). B) Anyone found producing these disks will be prosecuted.

Any information leading to a conviction will be gratefully received. And in the meantime don't waste your money on disk disks. Get up-to-date listings in C&A every month — at £1.30 it's much better value.

AMIGA

BEACH VOLLEY

When playing the game type "Beachvolley" and press F1 to skip levels.

NINJA WARRIORS

This Ninja Warriors cheat program will supply both players with unlimited time, unlimited healthbars and unlimited credits.

- Instructions:
1. Load AMIGA BASIC.
 2. Type in the program listed below.
 3. Save it for future use.
 4. Insert Ninja W. — Disk 1 in DFO.
 5. Click on both CANCELs.
 6. Run the program.

```
10 REM + NINJA W.
CHEAT H: T.O.R. =
20 CHECK = 0: START =
4915254
30 CHEAT = 4915684
40 FOR N = START TO
4916064 STEP 2
50 READ A$: A = VAL
"RAN": A$
60 CHECK = CHECK + A
70 POKEN A: NEXT N
80 IF CHECK =
3149544 THEN PRINT
"ERROR IN DATA": END
90 CALL CHEAT
100 DATA 4110, 204c,
204c, 5439, 0003, 204c,
3654, 5439
110 DATA 204c, 0001,
3654, 204c, 131c, 0000,
204c, 0001
```

```
120 DATA 0110, 204c,
0084, 397c, 00c0, 0084,
444c, 0000c
130 DATA 2c78, 0004,
4110, 001c, 88c0, 431c,
1c7c, 203c
140 DATA 002c2, 3208,
51c0, 111c, 7c07, 4845,
237c, 0040
150 DATA 4c71, 1c1c,
44c0, 1c00
```

BOMBER

I found a tip for the great game Bomber on the Amiga.

1. Enter BUCARDO as Pilot Name and 000000c NOOOO as a Bomberman will appear at the bottom.

2. You will now be able to start on any mission.
3. Press D during flight to be transported to next support.

That's it
Craig Samson, Herts

ROCK 'N' ROLL

I have found 2 cheat codes for Rock 'n' Roll on the Amiga. If you type RAINBOW ARTS when it asks you for your name you get the following:

- Press F3 and you get one extra parachute
Press F4 and you get one extra speed up
Press F5 and you get some ammo
Press F6 and you get some extra bombs

Press F8 and you get one extra parachute
Press F9 and you get an increase in map depth
Press F10 and you go to the next level
Pressing 1, 2, 3 and 4 ends colour keys.
2) Type country instead of your name and you enter the Juice Box.

S. Shelton

NINJA WARRIORS

Thought you might be able to put these to some use

...

AMIGA — PUT CAPS LOCK on then type the cheat phrases you require then turn off CAPS LOCK

THE TERMINATOR — Ninjas body parts explode when you die.

MONTY PYTHON — Enemies come on backwards.
SNIPPY — Enemies bounce.

A SMALL STEP FOR A MAN — Moon gravity. Jumping bunnies will jump right off the top of the screen.

STEVE AUSTIN — pressing S during play will toggle slow motion on and off. All the above cheats can be combined if you are feeling really silly!

FIGHTING SOCCER

Instructions: Type in the program and then save it to disk. Insert F-Soccer Disk in drive when prompted and Cancel both registers. Computer Goals will be ignored.

10 REM — CRACKED BY ANDY GRIFFO, FIGHT-SOCCER V0.1 —

```
20 checksum = 0: total =
9468324 : crack =
4670264
```

```
30 START = 4669444:
FINISH = 4671294:
COSMUS =
```

```
40 GOTO 90
50 FOR A = START TO
FINISH STEP 2
```

```
60 READ A$: A =
```

```
VAL$M: A$)
70 checksum = checksum
+ A
```

```
80 POKEN A: NEXT N:
RETURN
```

```
90 PRINT "Your Check-
sum = "checksum
100 IF checksum <> total
THEN PRINT "Data Error."
END
```

```
110 PRINT "Please Place
Fighting-Soccer in drive 0"
120 PRINT "and Cancel
```

```
Both Registers."
130 PRINT "Computer
Goals Ignored!"
140 INPUT "PRESS ME
TO TURN TO BOOT GAME"
: GOTO
```

```
150 CALL crack
160 DATA 4914, 0014,
4010, 0003, 0014, 2c0c,
4010, 001c
```

```
170 DATA 4110, 0084,
2c0c, 4c79, 0003, 000c,
331c, 4c41
```

```
180 DATA 0000, 134c,
4c79, 0005, 0000, 487c,
0004, 4c42
```

```
190 DATA 48c7, 8080,
411c, 000c, 5250, 3010,
1c7c, 0002
```

```
200 DATA 6408, 331c,
4c79, 0000, 50c4, 4c0c,
0101, 4c19
```

```
210 DATA 1c70, 2c3c,
0c03, 0c00, 2c78,
0004, 307c, 001c
```

```
220 DATA 68c0, 4319,
0007, 2000, 4319, 1c1c,
2c49, 303c
```

```
230 DATA 0145, 1208,
51c0, 111c, 257c, 2007,
4c71, 0002
```

```
240 DATA 444c, 0010,
431c, 444c, 4420, 4250,
203c, 2041
```

```
250 DATA 4c44, 5920,
2c49, 2043, 414c,
2048, 4143, 4020
```

```
260 DATA 4954, 2920,
4752, 4040, 4421, 2157,
414c, 4c44
```

```
270 DATA 494c, 2c57,
4152, 534c, 4059, 2c4d,
3230, 2c35
```

```
280 DATA 5147, 0000
```

Andy Griffo

STRYX

Instructions: Type the program in remembering

PLAY TO WIN

to save it. Insert the Sysz Disk #1 in drive #0 and then Cancel both the Requesters when they appear. Press return to boot with Infinite Lives.

10 REM — CRACKED BY ANDY GRIFFO, STRYS VOL.1 —

20 checksum = 0 : total = 8553918 : crack = 523520A

30 START = 531010A : FINISH = 5235271A : 0000 50

40 GOTO 90 50 FOR a = START TO FINISH STEP 2

60 READ a\$: a = VAL(a\$+a\$)

70 checksum = checksum + a

80 POWW a, a : NEXT a : RETURN

90 PRINT "Your Checksum = "checksum

100 IF checksum=total THEN PRINT "Data Error."END

110 PRINT "Please Place Sysz Disk #1 in Drive 0"

120 PRINT "and Cancel Both Requesters."

130 INPUT "PRESS RETURN TO BOOT GAME" : g\$

140 CALL crack

150 DATA 4318, 0084, 4318, 0022, 2085, 2318, 4441, 0003

160 DATA 0084, 4478, 0003, 0006, 4188, 4128, 4318, 0008

170 DATA 2085, 4478, 0000, 4178, 0000, 5262, 2078, 2114

180 DATA 0180, 2078, 0204, 4478, 2078, 0000, 5200, 4478

190 DATA 0000, 4478, 2078, 0003, 0000, 2078, 0004, 2078

200 DATA 0078, 88c0, 4318, 0007, 0000, 4318, 2448

210 DATA 383c, 0148, 1208, 51c8, 77c, 257c, 2007, 4e71

220 DATA 0042, 4ccc, 0018, 4841, 4348, 4440, 4440, 4440

230 DATA 4838, 4934, 2820, 4752, 4848, 4121, 2157, 414c

240 DATA 4844, 454c, 2457, 4852, 534c, 4858, 2c4d, 2238

250 DATA 2005, 5147

Andy Griff

OUTLAND

Instructions: Type the program in not forgetting to save it. Insert the Outland Disk #1 in drive 0 and then Cancel both of the Requesters when they appear. Press return for a System Take-over.

10 REM — CRACKED BY ANDY GRIFFO, OUTLAND VOL.1 —

20 checksum = 0 : total = 1033243A : crack = 523520A

30 START = 523520A : FINISH = 523737A : 0000 50

40 GOTO 90 50 FOR a = START TO FINISH STEP 2

60 READ a\$: a = VAL(a\$+a\$)

70 checksum = checksum + a

80 POWW a, a : NEXT a : RETURN

90 PRINT "Your Checksum = "checksum

100 IF checksum=total THEN PRINT "Data Error."END

110 PRINT "Please Place Outland Disk #1 in Drive 0"

120 PRINT "and Cancel Both Requesters."

130 INPUT "PRESS RETURN TO BOOT GAME" : g\$

140 CALL crack

150 DATA 4318, 0084, 4318, 0012, 2085, 2318, 4441, 0003

160 DATA 0078, 4478, 0003, 0006, 4188, 4128, 4318, 0008

170 DATA 2085, 4478, 0000, 4178, 0000, 5262, 2078, 2114

0000, 88c0, 2318, 4e71, 4e71

200 DATA 0000, 8438, 4178, 0050, 4378, 0000, 6812, 303c

210 DATA 0043, 1208, 51c8, 77c, 4e78, 0301, 4d18, 0000

220 DATA 0100, 4e78, 2c3c, 0003, 0000, 2c78, 0004, 207c

230 DATA 0078, 88c0, 4378, 0007, 0000, 43c8, 7c48, 2448

240 DATA 383c, 0148, 1278, 51c8, 77c, 257c,

2007, 4e71

250 DATA 0042, 4ccc, 0018, 4841, 4348, 4440, 4440, 4440

260 DATA 414c, 4858, 2028, 4920, 4341, 4c38, 4841, 4348

270 DATA 2085, 5428, 2047, 5248, 4848, 2121, 2057, 414c

280 DATA 4844, 434c, 2c57, 4752, 534c, 4858, 2c4d, 2238

290 DATA 2c05, 5147, 2020, 2020, 7cc0

Andy Griff

HOW TO POKE

This is a more detailed description for those people who have only recently got on Amiga computers about how to enter the cheats for games which are printed in this magazine.

STEP 1

Switch on your Amiga and wait for the Work Bench icon to be displayed.

If you have an Amiga 1000 then insert your Kickstart disk first as described in your manual to get to the above stage.

STEP 2

Get out your Workbench disk and insert it into drive 0. After a while this will finish loading and you will be presented with some icons and a pointer which is controlled by the mouse. Exit your Workbench disk and insert your EXTRAS (or something similar) under a Crob your mouse and position the pointer over the icon and double click the left button. If that worked correctly then you will see a window with more icons appearing in it. Now double click on the icon which says AmigaBASIC under it.

STEP 3

You are now in AmigaBASIC and you are ready to type in the cheat program which you like. The program must be typed in to the right hand

window. To move between the windows just position your mouse in the window that you want and press the left button once.

STEP 4

Now that you have finished typing in the program in the right window you need to save it. To do this move the pointer to left window and click left button once and type SAVE "Name"

Where Name is the name you want the cheat to be called on the disk. Now before you press return quit the editor disk and insert the formatted disk which you are to save the cheat on then press return. During the save the computer might ask to have certain other disks to be inserted so just follow the on screen prompts.

STEP 5

Ready to run the program, in the left window type RUN followed by pressing the return key.

The cheat should now work. If you get any error messages it probably means that you have made a slight error when you entered the program. Just check through the program and if you find a mistake don't forget to retype the program again as described above.

David Black

WORLD CHAMPIONSHIP BOXING

Success at being a boxing manager is not just a case of getting a well-ranked boxer. You've got to be a sensitive trainer, picking up on a boxer's bad points, and covering them by improving on his strengths. The boxing boards must be happy with your decisions, and more importantly your boxer must be happy. After all, there's no point in a boxer who does well all year then turns round, accuses you of underpaying, then leaves the camp.

Your boxer's contract is a simple affair, as you can offer them anything at all in the early stages and they'll accept. However, that doesn't mean that they're gullible. They learn fast. So much so that within a year they're holding the reins when it comes to renewing their contract. Filling in the second year contract is easy as long as you follow these five basic rules: don't underbid, or the boxer will walk out, or don't go too high, else you might find it impossible to offer better terms next year.

Getting to the top is easy as long as you are prepared to be patient. Fighting boxers only five

years ahead of you is fine, though I usually find seven or eight to be the perfect range. Make sure you choose because you can beat, the easier the better. Check the boxer's record in your Division and match the number of knockouts against the number of wins. A lot of knockouts means that you have to try to beat him on points, and a low number of knockouts shows he's a distance fighter, so you should go for the R.O. early.

Use your two scouts to check out a boxer's statistics. A super strong boxer with a keen eye and an accurate left hook might drop most boxers inside of five rounds, but add a glass jaw to this fearsome adversary and the chances are he won't last three himself.

You've looked your fight, your boxer is raring to go, and you know your opponent. It's time to fight, and it's the tactics you choose when fighting that decide whether you stand a chance or not.

If you are fighting a boxer with low stamina, or indeed a very fast boxer, going in aggressively with a constant stream of body and head punches is enough to either wear him

out, thereby slowing him down. If your boxer has the stamina and strength to manage it, then keep this tactic up, and before you know it, you're won. If your opponent cuts easily, it's always worth going for the head and occasionally fighting dirty, resulting in a few clashes of heads. That way, you're likely to cut him and have the winning fight. Obviously the combination of tactics that work the best are down to each individual boxer, but the general rule seems to be that fast work boxers tend to get and move, whilst other, slower yet powerful fighters go for the R.O. constantly, thereby piling on the pressure from the word go.

In between rounds, the things you have to worry about most are, in order of priority, stamina, diet, rest and breaks. Defences of course are of them is disarmingly low, in which case they require urgent attention.

There is a lot more to WCHB, but there is nothing I could write that would apply to everybody, because every boxer is different. Much as I would like to come up with some magic formula there isn't one. Happy fighting.

PLAY TO WIN

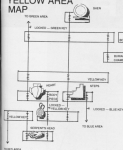
MANAGER



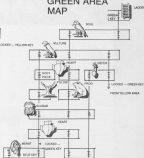
It's seconds out for Goliath Games' ringside extravagance as it pops up for a round with Play to Win. Tony Dillon braved a wet sponge or two when he stepped into the blue corner with these hints and tips.

PLAY TO WIN

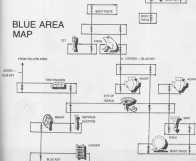
YELLOW AREA MAP



GREEN AREA MAP



BLUE AREA MAP



THE VULTURE — a smart bomb — get something else which will obliterate all of your opposition, but beware, it will only work in the Red area map. **WILL COLLAPSE ON GOALS** — you will be invincible for about 30 seconds with this scroll.

THE PAPYRUS SCYTHE — a real tearing — if you have a powerful weapon, this will turn them back into the papyrus darts which you started the game with.

THE LADDER — a teleport — this will always return you to the central chamber. There are three of these in the game and they can be very useful if you use them at the right time — particularly when things get tough in the Blue Area.

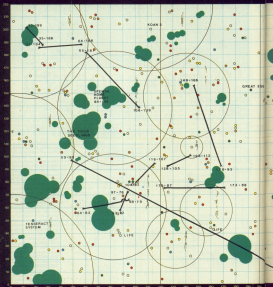
THE REPER — if you have a map then you will be able to determine Red's location.

THE MERNAT — boosts your strength to maximum.

THE STEPS — when used you get a wall-mapping facility. A map icon will appear in the far-right of the icon display. Click on this to use the map.

THE FROG — an extra life.

STARFLIGHT



PLAY TO WIN

HIT

STARFLIGHT

After assembling your crew, the first thing to spend your limited resources on is a number of cargo pods. Everything else—weapons, armor and even training—comes later. When you look at the interstellar information board in the starport, you'll find a happy-thief that your first port of call should be the mineral-rich planet nearest the sun in your solar system. Fly there and land at one of the high points marked on the terrain map and you should find a generous number of deposits waiting for collection. Snag the auto pick up in your landing vehicle and scoop up as much as you can carry, returning until there are either no more minerals to pick up or that area or the ship's hold is full. This can get a little monotonous after a while, but before you are strong enough to leave the solar system and risk encountering some hostile military ship, it's a hell of a lot of spare parts without money missing. Then you can afford to train your crew up to a reasonable proficiency and to get at least a set of alien flowers, exosuits and helmets and preferably a power shield and set of power gauntlets.

When the planets in your solar system are mostly done, you can move on to the outer planets, and for some of them to have ancient ruins. Search around these using the terrain wheel's scanners to find artifacts. Some of these are highly valuable, but most are no more than trinkets; later in the game some artifacts will give you powers that are necessary to progress in the game. Once you've acquired a few of these take them back to the Trade Depot at the

Spaceport where you can get them analyzed for a fee.

When you feel tough enough to move further afield, a good place to start to look for a rumble is the Southern Cross constellation around 80,75. If you've built up your ship sufficiently you should be able to destroy any of the trading parties you encounter. Remember to travel through the wreckage of the ships for valuable information (fuel). Concentrate on this system and you have class 3 everything and you should have enough money, fuel and weapons to reach just about anywhere.

EXPLORING PLANETS

Brown, and blue class planets are the only ones worth going to. Conquer life and flood them the same way you conquer planets. Look around the equatorial regions for the forces.

OTHER WAYS OF MAKING MONEY

Go planets with 100,000 you can also and capture planets to take back to the spaceport. Most of these are worth less than the equatorial planets in other systems, but it's a change and you can make more money. You can find artifacts, money, fuel and other items on planets. If you're short on cargo space, record a hologram of the animals. It's worth nearly as much. The other way to get resources for colonization, ignore the "fatty five" mentioned in the game manual, and find planet that is suitable and you 20,000 res and tech and that isn't polluted, get food 100 res. So for anything that looks lively i.e.

that has water, oxygen, reasonable temperature and atmospheric activity and a gravity between 0.7 and 1.3.

COMBAT

In the early stages of the game the races you're most likely to encounter are the Veloxi and the Spaxis. Both are fairly run of the mill. Adopt hostile tactics with the Spaxis as they are infuriatingly generous, but most of the information they will give is false. The Nebot are a bit tougher, but if you damage their ship, they usually surrender. Watch out for the Thirix, they will attack you with Plasma bolts that cut through your defenses like a hot knife through warm Flax. Unless you have a range of artifacts, Thirix attacks will almost always be fatal. If you encounter them, save the game out and try to get to the nearest planet without an encounter. Whenever the Thirix appear, it's usually worth investigating.

ARTIFACTS

These are the artifacts that have some use:

ROD DEVICE

Old Empire device which projects an enhanced laser shield around your ship.

SHIMMERING BALL

A cloning device that recreates mathematically during combat.

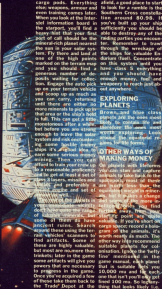
ELLIPSOID

Worth 15,000 res.

RED CYLINDER

An orbital scanner.

THE GREAT EGG can be found on the Sphaxi and located at 192,152.





SECTION 2

If you're a desperate aquanaut running out of air, then chances are Fissionchips' tips could prove a lifesaver.

AQUA

PLAY TO

WIN

SECTION ONE

Keep your head and use your nozzle.

Much of what's required is only common sense, but you mightn't have realized that if you swim over the mermaid you will get an extra life. Shoot the metal rods to gain equipment but **AVOID** the canisters — they're full of hideous, poisonous waste.

If you do get caught in this filthy muck use the booster to move sharply. Skip the plasma rifle to the anchor and it rises then move away from the ship and use the transmitter when you hear the warning siren sound. The ship will be blown into mangled pieces — but only if it's off screen at the time . . .

SECTION TWO

Follow the map in alphabetical order. The numbers and letters which appear at locations correspond to locations on the map. This rule also applies for section three.

Pick up the dynamite (A) and swim as quickly as possible to the Rockhopper, wait for it to open its mouth and swim back like crazy because it's got the codes. Do this three times and then swim past it.

Blow away the wreckage (2). Stay put until the awful mutant meggot swims towards you. When it turns and moves away follow its trail. Dive down into the 'dip' and then swim up,

avoiding the creature and continuing on your way.

Basically this second section will have you shooting various castles, avoiding the odd natural disaster or two and picking up objects. These include Martin Gas (B), a box of Laser Knives (C), an Ion Emitter (D), a Rocket (E) and Dynamite (F). Remember that its third time lucky with Lava Jets and that the Ion Emitter may well be a key.

SECTION THREE

The Maroon have taken Atlantis by storm and you must take them on. Go to the armory room (12, level 1) and don't forget to roll under the security beam. We're not going to tell you the location of every single object, or give you a complete breakdown of what to do and when. However, the following descriptions may help. A Ploticator allows you to operate a computer, as does a Scanner which also translates; a Deep deactivates a ferrofield; a Nozzle Cube operates the inter-level transport system and Securikeys from prisoners. Your ultimate goal is to collect all three pieces of the Starkey which will give you access to Zerkow's bunker (12, level 3). The Rings key will merge the three segments of the Starkey to form a whole.

NAUT

PLAY TO WIN

Remember S.O.B.'s dive the dog a bone and that mermaid life-giving powers in a literal.

You'll need to use your weapons. A gun upgrade can be obtained from the robot in 1B, level 2. Make sure you kill the Stone Monster or it's you who'll turn into stone, but you can't do much about the Black Underlords.

And that's about it, except that you may need some help in one of the rather tricky cube rooms in level two. Use the red token by the first red cube, the yellow token by the second cube, the green by the third, the red by the first, the green by the third and the yellow by the second. This must be done in this specific order to gain Secant's beam — otherwise you'll be given a time bomb that will kill you.

SECTION 3

LEVEL 1



LEVEL 2



OBJECT FORCE FIELD

LEVEL 3



ARCADE



Konami

Well, it seems official. The logo is identical, and I can't imagine that a company as reputable as Konami would dare to take the film's name in vain at least without settling out a tidy sum for the rights. But I still find it hard to believe that the two are very closely related given that the film first appeared four years ago.

Fine, *Aliens*, the film, starring Sigourney Weaver, is a rather good, if slightly over-the-top follow-up to *Raiders*. *Aliens*, the game, is just a fairly old-fashioned splash of the dreamy old *Spyer*-type shoot 'em ups.

For one or two players, *Aliens* features three different types of shoot 'em up action. Part one is standard horizontal scrolling shooting. Your spaceship hero carries a standard gun which he uses in two fairly awkward positions, upright at hip level and crouching. The aliens you face are pretty dumb and anonymous, but they move quite swiftly about the playing area. To help you counter them there are occasional weapon pods with an alternating array of weapons for you to choose — rockets, flares, heavy fire and triple power — are provided, and very useful they are too.

After the inevitable show-down with the end-of-level

ALIENS



ADDIES



boats, you find yourself competing with a far more formidable alien, this time in an up-the-screen shoot-out exclusively reminiscent of *Shmups* and, in particular, *Gyrfalcon*. This little free indulgence in railguns at you as he shifts rapidly from side to side, and just when you think you've got the better of him, he transforms into another form which you have to try to destroy again.

When you've finally taught this monster into the ground, level three puts you in the driving seat of some kind of trans-

ported, driving through a tunnel full of aliens, it is *Operation Thunderbolt*. The idea, once again, is to lead the spaceship aliens, this time to prevent them attacking over the coming level. Throughout, he's strict, the graphics are uniformly bland and drab, the controls are irritatingly unresponsive and the action, if that's the appropriate word, samey and dull.

This really is a waste of time — apart from the game's proud lack of originality, it's actually also far below the standards set by experts in 1990 coin-ops in

the purely technical and cosmetic areas.

Atlantis are coming to devour your fan base — resist them at all cost.

GRAPHICS	38%
SOUND	45%
PLAYABILITY	42%
COMPARABILITY	65%
OVERALL	48%



DRAGONS BREATH



Immensely, Legend has it that the secret is hidden in the Throne Room of the Great Castle atop Dwarf Mountain at the center of the land of Aerea.

Breed a fighting force of dragons and conquer the villages of Aerea. Collect taxes and buy magic ingredients from passing traders to cast spells. Finally, complete the Talisman that guides you to your ultimate goal.

Dragons Breath, A Fantasy Strategy game for up to three people.

ATARI ST • AMIGA

PALACE

INCLUDES FREE Spellbook

ARCADES



PANG Taito

Fresh from Japan comes another odd game. Naturally it's aimed to grab as many fan pennies as possible without causing brain death.

Pang seems like a strange mixture of Bubble Bobble, Asteroids and Mario Bros. Naturally the plot concerns a sweet little creature doing

pointless things in a rather dumb way. In this case it means shooting big balloons, reducing them to smaller balloons, and shooting them again until no-

thing remains.

If it all sounds slightly pointless, it changes once you start to play. The first level starts off with one big balloon, no background scenery. Initially your movement is limited to a rather weak grappling hook, which can only be fired once somehow. It's a relatively easy level as are four and five.

At the start of each level the machine informs you on what you can and can't do. This took me back so much that for a moment I almost stopped looking at the rating patterns. And when a level's been completed you get a little graphic map of the level showing where your next destination is. It's nothing really more than an excuse for using pretty save-larger shots.

Later on, as patterns and ladders enter the fray the game takes a different twist. Balloons hang mysteriously in the air, causing the balls to bounce faster and make the even tougher. Then there's a boss, who bounces on to the screen to be shot and give you bonus points. A crab creature, which looks like a refugee from Buster Rabbit, sails around the floor trying to KO Pang.

That's about a laugh at tactics. The machine is tricky and used to be shot on the right time, so when they found you won't be chased. Dealing with the small balloons is an art in itself; they need to be fired to one side and then bounced off a grappling hook.

In the best tradition of Japanese coin-ups, there's a multitude of extras to be collected. A clock freezes time, a double grappling hook gives you twice the fire power, a gun gives you a fast and so on.

In terms of sophistication, Pang seems five years old. The backgrounds are patchy and the theme tune sounds as though it's been ripped from the Murders. On the other hand, Pang is surprisingly addictive. In a short space of time two jaws were flaring and the two pads were pushing from my pocket. If you're going to check out Pang get into the arcade early — chances are you're going to be there for a long time.

SOUND	88%
GRAPHICS	87%
PLAYABILITY	78%
CONVERTABILITY	85%
OVERALL	79%



LOST DUTCHMAN MINE

Available
for
Amiga, Atari ST,
IBM & Tandy



*Journey to
the Old West in
search of the fabled
LOST DUTCHMAN MINE!*

Enter the town of Goldfield to buy food and supplies. Play poker in the saloon, read the local news, or visit the bank, jail, livery, doctor or assay office.

Out in the desert, you can fish in the river, pan for gold, and explore over 100 abandoned mines and caves. Fleeing nights, scorching days, rattlesnakes, bandits and renegade Indians are a constant threat. Features digitized sound, fabulous graphics and animated sprites.

Available for Amiga, Atari ST, IBM CGA/EGA/MDGA & Tandy. Suggested Retail: \$49.95.

Magnetic
Images

AN
INNERPRISE
SOFTWARE PUBLICATION

ARCADES



TASK FORCE HARRIER

Jaleco

I'd really thought that the days of the murky visual, vertically scrolling shoot 'em up was numbered, but this game employs what has to be one of the most dated, overused ideas around, Task Force Harrier should most definitely have been abandoned at the development stage.

The intro screens contain the usual mish-mash of clichés and an extremely dull picture of what's supposed to be a Har-

rier, plus a completely unrealistic weapons payload.

Your first plane is armed with a twin shotgun and some utterly null bombs. It's pretty hard to tell what you are firing though, in fact it's hard to tell what you're firing, the graphics are so minuscule. The first wave of big machines hardly improves the overall situation either.

Lurking on the ground are some equally unimpressive tanks, who let off a salvo with-

out causing too much damage. Then, at last, you get some firepower. It comes drifting slowly down from the top of the screen, to be collected in transforms into a couple of friendly helicopters.

Several more points up later and you get onto the screen. The end-of-level helicopter follows, for all the fire power your game carries, and for all the times I hit the 'topes, it didn't give up but alone explode. Even-

tually the helicopter seemed to become as bored as I was and switched into reverse, gliding back up the screen with the grace of a brick. The level doesn't end there though, there's more power ups and more money and still no results.

The heavily rotated landscape gradually gives way to blue-grey rocks, more obstacles and yet another end-of-level nasty. This time it's less of fighters. Once again they fail to follow up, causing you to wait after five minutes of boring the bullet work.

What owes much to the machines of the mid-eighties, it isn't just that the graphics are small they're poorly designed. The sound effects and music are lack-lustre too. A fairly worthy tune tries hard to be adventurous and this is lost amongst a profusion of mind-boggling taps and squeaks.

Good lord, if this ever made it onto the Amiga there's every chance of it looking, sounding and playing pretty much the same. It might not be a strong reason to get hold of it, but in this long run when it comes to reviews and sales it'll be a costly mistake.

A poor example of an arcade game. I can only hope that this isn't a true forerunner of things to come.

GRAPHICS	55%
SOUND	57%
PLAYABILITY	46%
CONVERTABILITY	88%
OVERALL	47%



The Magazine of the decade is about to take-off

PC Leisure

The complete guide to entertainment for the IBM PC
and compatibles.



FIRST ISSUE FEATURES INCLUDE
FLIGHTS OF FANCY

We round up the
latest in simulations

PLUS!
over

50
games
reviewed

ON SALE MARCH 15 - AT ALL MAJOR NEWSAGENTS

CU

RESULTS!

The ballots have been gathered, the returns have been counted, and sheet after sheet of the 1989 READERS POLL lie locked in a pile in the Editor's desk. And now that we've digested the results, we'll be letting you know which games, films and records, you, the CU reader, rated most highly. So check out next month's issue and see if you agree.

PLUS the very best in games reviews, including *Tower of Babel*, *Shadow Warrior*, plus the long awaited exclusive on *Crackdown*. As always, if there's a game we particularly like we'll be tying it in with a superb competition.

WHAT MORE CAN WE ADD? Don't buy anything less. The next issue of *Amiga CU* will appear on March 26th, so be sure to place your order.

NEXT

MONTH

Tommy's TIPS

Print options

Like many other people I was given an *Amiga* for Christmas, and a bit later I decided to buy a printer. I bought an *LTJ3* College but when I hooked up everything to set the printer using *Preferences* I found that only *Custom* and *Graphic* were on the list in the context. I haven't used it as one of those modes, so I don't know if that would cancel the others. But if I had by mistake the *Workbench* window wouldn't just say those two modes — would it? And I don't see my money to please help me! Also, can anyone copy and sell P.D. — even the free P.D. disks off stage?

J. Solomon,
W. Isles.

When *Workbench* v1.3 was issued, Commodore put all the printer drivers onto the *EXTFAS* disk alone there were so many more of them than on previous disks. What you have to do is to copy the correct drivers (from the *EXTFAS* disk) onto the working copy of your *Workbench* disk. There is a program which allows you to do this, on the *Workbench* disk. Open the *Workbench* disk and then open the *EXTFAS* window. Now select the *InstallPrinter* icon and the program will show the printer driver options, select the one you require and it will be transferred to the *Workbench* disk (except for more than one printer driver). You can now select the required printer option using *Preferences* in the normal way.

As for P.D. disks, these may normally be copied freely, but under our circumstances are you permitted to sell

them. Some of the so-called P.D. software is actually *NOT* P.D. software, where you are expected to pay a registration fee to the author if you use the program regularly. In others you often get the latest version, an up-to-date manual and maybe even some support. The free copying is permitted so that many people can try the software before paying any money. Selling such software, other than for the cost of the disk itself is a breach of copyright. If you read the initial screens of most of the P.D. programs they will explain the exact conditions under which the programs may be copied and distributed.

Drive at five

At present I run a 10M, 15M1 drive and a Star LC 10 raster printer hooked up with a *Contrast* interface. I use this system with the aid of *Mini Office* II to help me in doing disks. Although very good in its price range the system is proving to be somewhat limited in its applications. I am considering changing to an Amiga but need to know a few things first.

Will the Amiga run my printer? Is the Amiga capable of displaying 80-columns per column and not 40 as the 14 does? It makes typing out very difficult. Will the Amiga be able to transfer my data on the disk across to the Amiga when I buy a new word processor package? And can you recommend a few packages that will give me slightly better graphics, alignment and word processing than *Mini Office* II please.

Lastly, from reading your

mag I got the impression that there is more than one type of Amiga on the market something to do with *Kristofort*! If this is so, can you tell me which is the best and what the difference is, because I'm a bit thick in the computer department?

I don't want to change to an Amstrad, because I'd also like to have a games machine having two magazines for only games.

A. D. Smith,
Walsall.

First of all, since the Star has a *Contrast* input you will be able to use it with an Amiga easily by buying the correct cable. Secondly, the Amiga will display 80 columns text quite happily, but the limitation may be on the driver you use to display the text.

If you are using a TV, then be warned that not all TVs can display 80 columns text without a degree of distortion which makes it very hard to read. It is for this reason that there is an option in the *Preferences* program to change the 80 columns text when using a TV.

I mention it as the only guaranteed way of displaying clear text in 80 columns mode, but since TVs are better than others, particularly if they have a composite or even an RGB input option.

Transferring the data from *Mini Office* II to the Amiga is going to be a problem. There used to be a driver called *ACCPAS-84*, which allowed you to connect IBM serial ATSS devices, like the 15M1 disk drive, to the Amiga. It cost around £60, but I'm not sure that it is still available. The other alternative is to use a serial transfer through the

RS232 port, but again there are problems on the 10 user serial standard. *Mini Office* uses a standard *RS232* port. Even if you could transfer the data the compatibility will depend entirely on how the files were stored. If they were in an *ASCII* not a standard *RS232* port. Even if you could transfer the data the compatibility will depend entirely on how the files were stored. If they were in an *ASCII* format then it shouldn't be difficult to read them into another program, as for suitable software,

my personal recommendation would be the *Home Office* software pack which contains *Wordwrite* 2.0, *Textfile*, *Manager* and *Pageset* as well as a efficient editor and a *Form* disk. Excellent value at around £100 (about what you'd pay for the three main programs alone). Finally, there is only one version of the Amiga on the market, fitted with *Kristofort* v1.2 (the operating system) and with *Workbench* v1.3. There is, however, a new version on the way with improved video chips and the latest version of the operating system, but I don't have yet and with *Workbench* you have not to find your friends waiting!

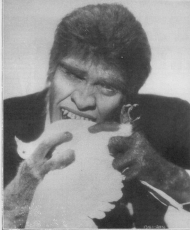
Baudem

In response to the query from B. L. Patterson, the modem he has acquired is a British Telecom type.

The modem type breaks down like: 1st digit (4) denotes a fourth generation modem; 2nd & 3rd digits denote maximum bit rate (2400 bps); 4th digit denotes transmission type; in this case half duplex two wire transmission only in one direction at a time.

To my knowledge this modem does not attach to any more recent ones (as this). This leaves the problem of installing handsets on reception of the answering tone. However trying different buttons should solve this (the data button is the best bet).

As to bulletin boards — a lot of their work on 1400 baud not but are geared for superfast data. Yes — you've guessed it most BT modems work in synchronous data. It will limit the amount of boards you can access but it's still good fun.



Heavy work for Mark and Tony's motor head — don't bite the head off a piggy printer. It's all a bit old hat.

Of the software available, I recommend **WILDCARD** although any PD control program will work equally as well. Workbooks are not available for this machine as it is really intended for RT use only, however the Hackers Handbook PD always found to be an invaluable reference work.

I hope this helps you to get on-line.

R. P. Baker,
Farnborough, Kent.

Thanks for your information but I hope Mr Patterson can use it to get me the wires.

Loaded question

● Can you please help me? There is something wrong with my computer. I own an Amiga 500 and half the games I have bought do not load properly. These include

Phoenix, Virus, Barbarian, J&M and Time Scanner. All the games will load into the screens but go no further and crash. I have a 1.3 Kickstart but so does my friend and all the games load properly on his Amiga. Do you think the disk drive is not aligned properly or is there a chip I can replace?

Also I have seen both the colour and low line LC-10 and am impressed by both especially the colour prints of Photosharp pictures. Can you tell me if the colour printer can print out as fast as the low line. Or can I increase the size of the screen dump in the art I saw was about 11 inches wide?

I hope you can help me.

John King,
Bromley,
Kent.

It sounds very much as though you have a problem with your drive. You must

not attempt to make any repairs yourself, particularly if the machine is still under warranty. Assuming it is, return it to your dealer and ask him to have it repaired under warranty, since all current machines should load the programs you mention without any problems.

As for the printers, both the VGA 10-10 and the LC-10 Colour are identical printers as far as normal text printing is concerned. It is quite feasible to use a standard black ribbon with the colour printer if you are only printing normal black text, as the black ribbon is much cheaper than the colour one. If you use the colour ribbon and use only the black, then it won't be able to print all the shades correctly later on. As for the screen dumps, this is a function of the speed ratio of the printer. Each line of

print is made up of nine data vertically. The dump program must adjust the width so that the printer has the same aspect ratio as the screen. It is not therefore possible to increase the width of the screen dump using the normal print routine in the graphics programs.

Out of work

● After buying an Amiga I have found a problem with saving on it.

When I type something into the the window and run it, it works but when I try to save on it the message

"WRITEPROTECT 1.3" is write protected" appears then when I enter a blank formatted disk the message,

"Please enter Workbench 1.3" appears. Please can all you help me with my programming as I'm afraid there is something wrong.

B. Clark,
Farnborough,
Hampshire.

What has happened is that you are telling the computer to save the program on the current disk, which obviously is the disk you started with, i.e. the Workbench disk, which has got the write protect bit set. When you put in another disk it is already too late because the computer knows the difference between the new disk and one you told it to save the program on. One option is to set up a new disk and copy across the basic workbench programs needed to avoid keep swapping the disk, and then you can save to this disk without any problems. Alternatively, format a blank disk and give it a name (e.g. BASIC-PROGRAMS). Then when you save a program in future, use the full disk name in the save command (e.g. BASIC-PROGRAMS-PROGRAMS-1). You will then be prompted to insert the appropriate disk before the program is saved. Finally, if you want to avoid the problems of constantly having to swap disks, it's worth thinking out for a second drive if you can afford it. Then your Workbench or BASIC disk can stay in drive 0 and all your programs and data disks can go in drive 1. You can then specify OFF as the default drive for saving.

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CU LETTERS

Wrong image

● Firstly I congratulate you on your magazine which is the only one worth buying here in Australia. However, I have been doing a lot of thinking about the *Amiga* vs. *Mac & IBM*. I don't know about England, but in Australia the small amount of advertising points towards the *Amiga* as an 'all round computer' line. As the *Amiga* is young, it is a long way behind the *PC* and *Mac*, in technical ways.

The promotion work from IBM is especially weak. All around me, I can see examples of IBM clones flooding in to homes. Macs are also infiltrating more and more businesses, without a second glance at the *Amiga*. I feel that the only reason that people buy *Amiga*s, is that they are the true potential of it. I have shown a couple of friends some of its capabilities. *Guess what?* They are both getting *Amiga* or *Christians*.

I feel that Commodore has tried to reach the *Amiga*'s process of evolution. The *Amiga* can laugh at the *PC* with its VGA in both its art and games ability. In Australia, VGA is the latest trend. However, there is hardly

anything that will run VGA apart from test screens.

The way I see it is, that IBM has tried to challenge companies which have the name and the money to push away the *Amiga*. Even such huge machines as *Sinterbots* and *Triga* are as popular as *286*s. It is a pity for such a machine to have such a inadequate image, as it does have great potential.

To conclude, could you please tell me what a 'PC' engine is. Sure, but things are a little slow in Australia. The only place I have heard of it is in your magazine. Is it a *PC* with superior graphics but little else?

Kyle Sedgman,
Australia

We agree with you on the amount of promotion given over to the *Amiga*. Even in Britain it's not enough. The *PC* engine isn't actually anything to do with *PC*'s. It's a Japanese game console capable of producing arcade quality games.

Min. up!

● After reading the *Operation Thunderbolt* and *Thunder* reviews in your

January issue, I noticed that OT got a *Superstar* and *Thunder* got a *Thunderbolt*. Was this just a mistake, or is there a genuine reason?

Finally, could you try and review games a little 'quicker'. What I mean is that on certain games you do not seem to review them until well after their release date, some not at all. An example is *Gamma's Super Soccer*. I happened to buy this for the *Amiga*, thinking it was good! Unfortunately, I think that it's crap!

(Other than that though... I really like your magazine.

Chris Barnes,
Kent

We admit it, *Thunder* should have been a *Super Star*, but something went amiss between the reviewer and the ad department. Still that never speaks for itself. What planet are you on? We never review games after they come out. What is why some games don't get reviewed at all, because they're not the shelves and are simply not new. And you demand your issues from Super Starline? If it's not reviewed it's probably not worth buying.

Super ego

● How could you do it, have you no consideration for people who maybe don't have the self restraint of others? As you say or may not have guessed, I am sweeping over the Elite charts you were so kind enough to print for the *Amiga*.

There I was one sunny afternoon enjoying being blown to bits by *Thunderbolt*, *Gamma*, *Marathon* and every other type of ship you could possibly imagine when I was informed by a mate of the charts printed in your completely horrendous mag.

Well, believe readers there's absolutely no one to touch me, I am invincible. And believe me being invincible isn't all it's cracked up to be. I'm forced to live the life of a king, lonely, rich, and untouchable. Believe me I've tried everything, flying into my own missiles, return marketing to a space station — but it's no use, it looks as though I am immortal. I was so glad to be the screen, wishing at the thought of a

rich, fruitful and eternal life. Well, only well.

Peter Callison,
Gwent

A word of warning's first for knowledge. Everybody arrives for checks and points and then whinges when they've completed their favourite game. It's your own fault. Nobody to blame that personally. What do you want us to do? Print a health warning?

Q.E.D.

● I recently watched on BBC1, the Q.E.D. Programme on computer addition. I was fascinated to find that I am at the moment, playing on my computer as much as I can more than the so-called 'addicts'. The narrator showed the *PC* store at Earl's Court, with thousands of computer freaks occurring around games stalls and playing on arcade machines. In *Operation Thunderbolt*, I saw that I had most of the games myself, and enjoyed playing them immensely. In fact, I observed when I saw my favourite games on television Q.E.D. I had previously regarded myself as an average teenager — as many of the kids I know play frequently on video games.

Paul Higgins,
South Gloucesters

Thousands of Q.E.D. readers play computer games as a large part, but only a part, of their lives, and the fact that this gives people more hours of employment isn't a problem, is it?

Computer games absolutely fit the way more or less of a computer than any other problem. He obviously can't comment on how you feel personally, but we did see the Q.E.D. Programme. To be honest, it was a great deal more to do with brain-tye miscommunication than in collector's reporting. Many of the so-called 'addicts' which were interviewed had had better than a grand total of one probably had greater problems with family and environment than with the playing of games. The programme itself even hinted at that.

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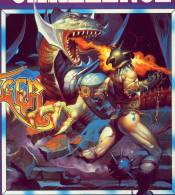
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